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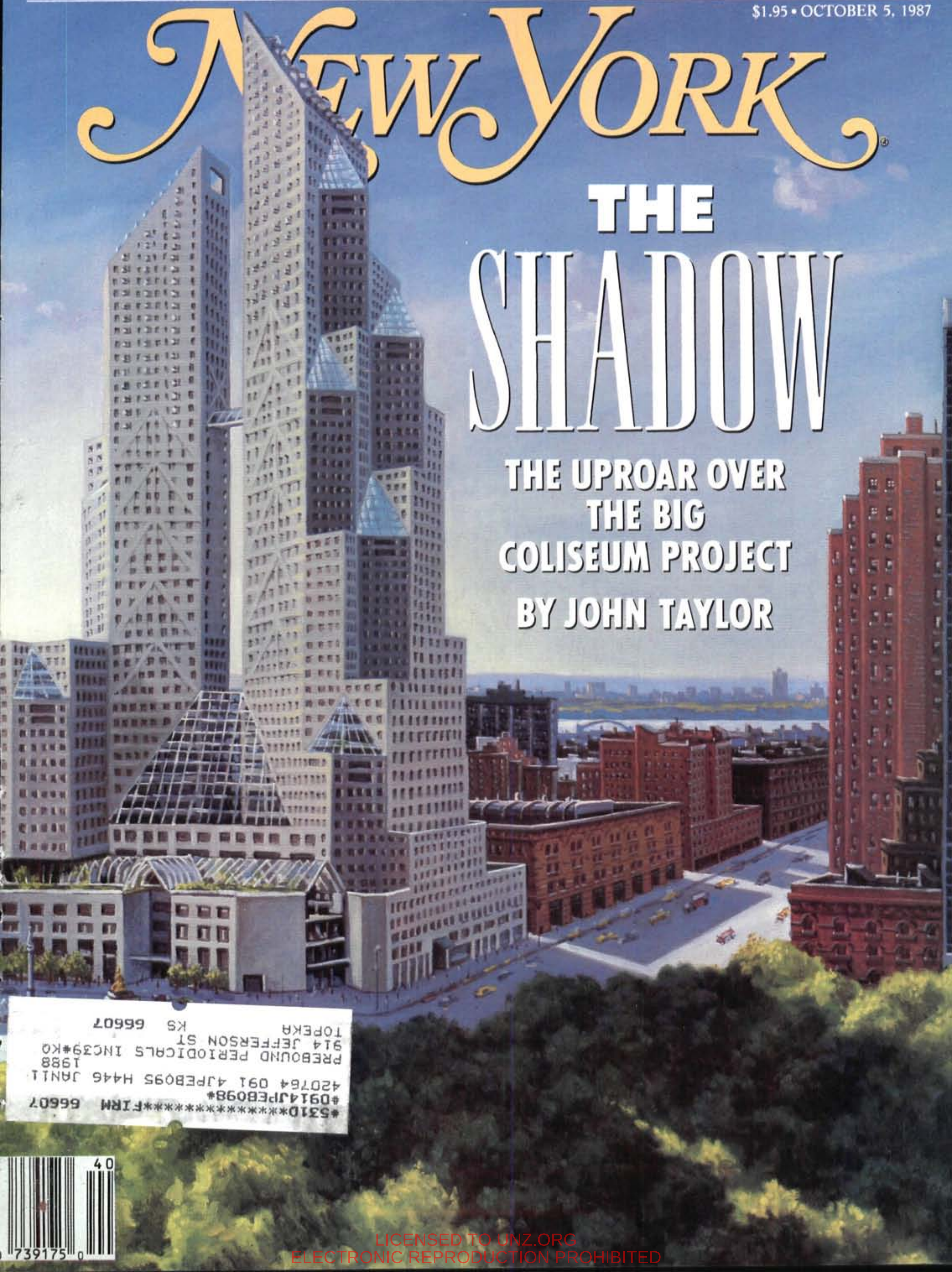

THE SHADOW

THE UPROAR OVER THE BIG COLISEUM PROJECT

BY JOHN TAYLOR

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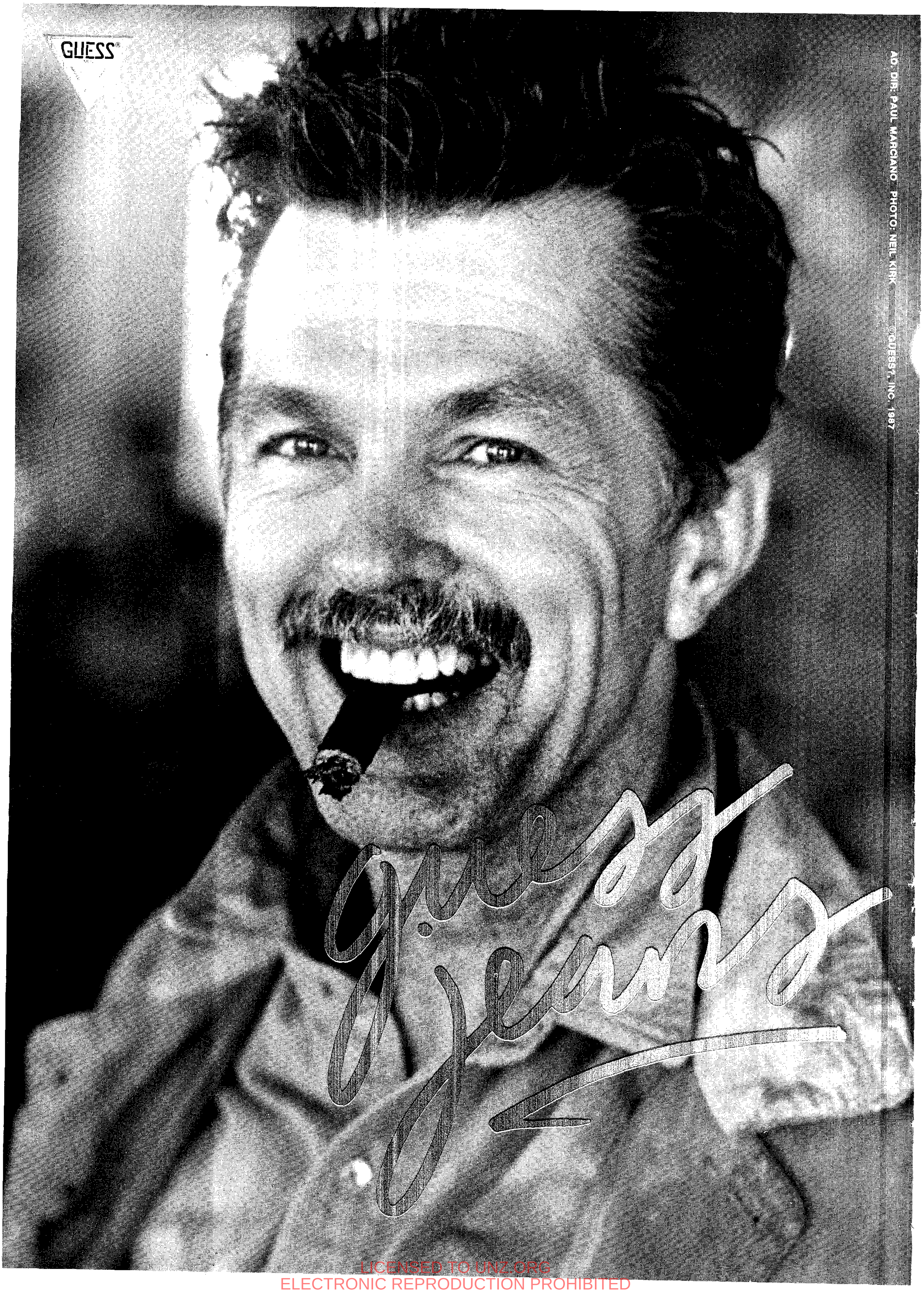
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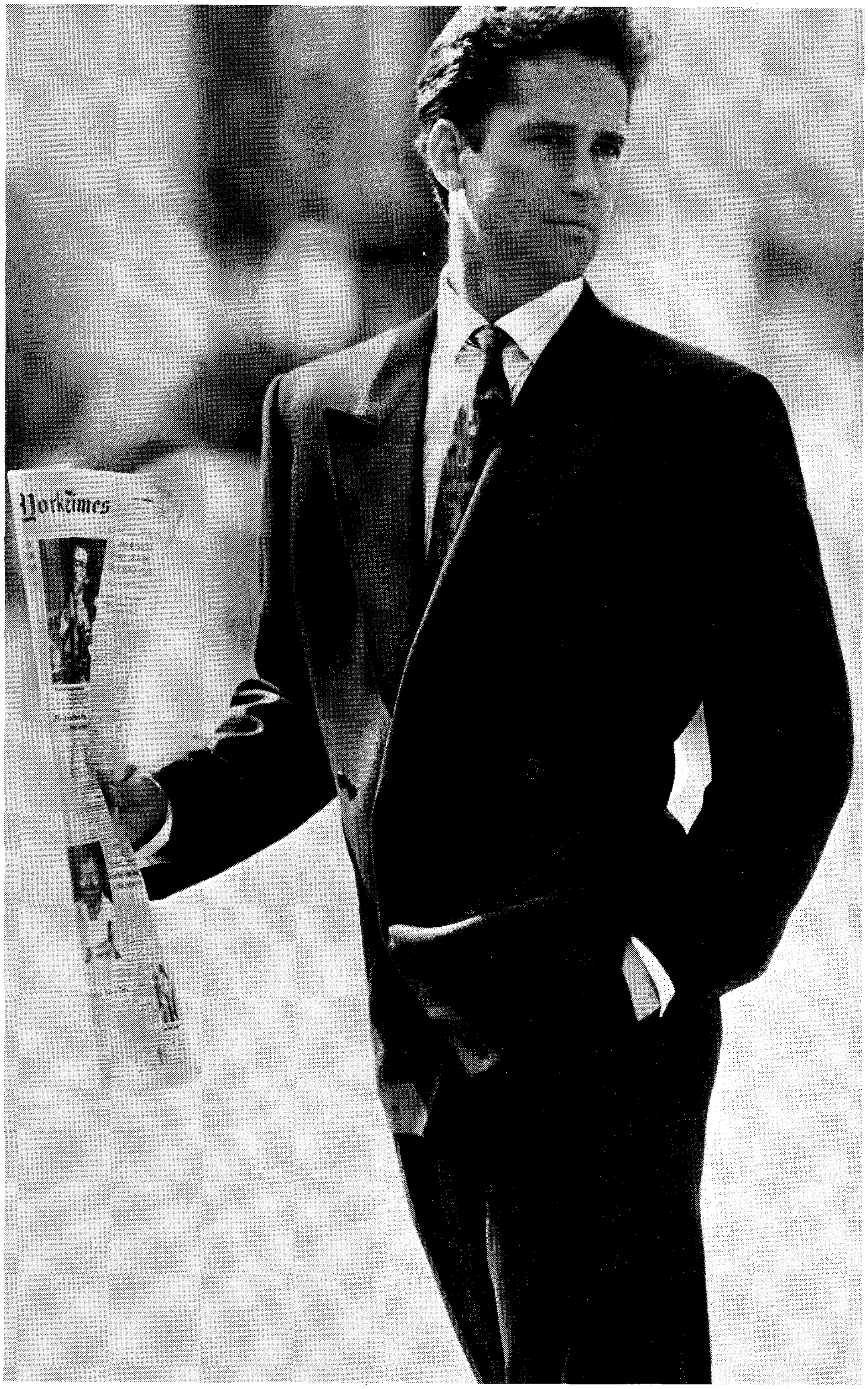

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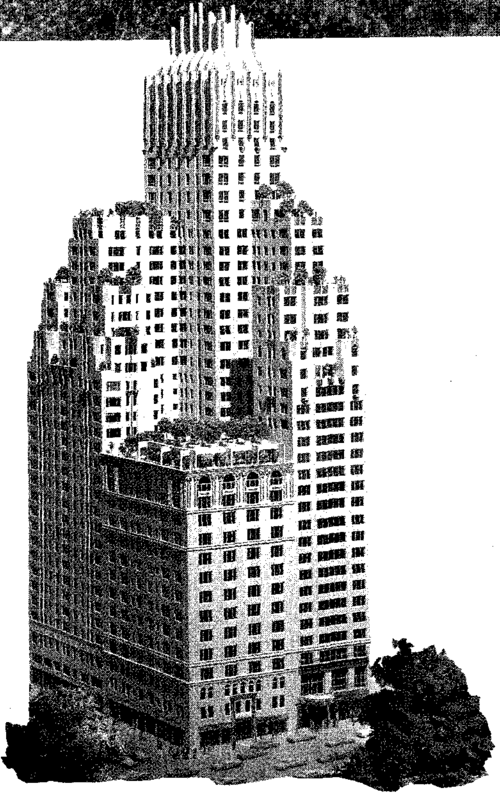

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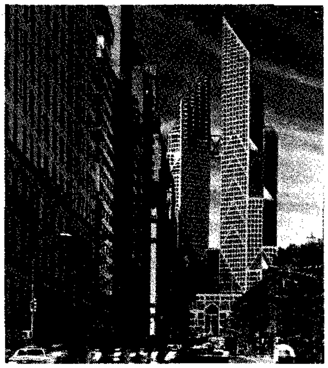
BY JOHN TAYLOR



Civic groups and developers were excited by the prospect of replacing the New York Coliseum with a great edifice on the four-acre parcel at Columbus Circle. Two years ago, the city chose Mortimer Zuckerman's Boston Properties to develop the site. Critics charge that the selection process was flawed and that Zuckerman's building is too *big*. They say it will cast a menacing shadow over Central Park, and they have filed a lawsuit to stop it. A report on the fight over the Shadow.

50 Incident at Exit 20

BY MICHAEL STONE

Arthur Salomon, of the Salomon Brothers banking family, and Gianluca Cotugno, an immigrant college student, probably would never have met if both men hadn't been driving on the Hutchinson River Parkway last June. At Exit 20, they argued—and Cotugno ended up getting shot through the abdomen. Cotugno has filed a $15-million suit against Salomon, who also faces criminal charges for the attack.

58 The Raj Duet

BY DINITIA SMITH

After creating the successful *A Room With a View*, the filmmaking team of Ismail Merchant, 50, and James Ivory, 59, could have made any film they wanted. What they made was *Maurice*, an adaptation of E. M. Forster's homosexual love story. "Our goal has never been to have millions of dollars," says Ivory. "Our goal is to make films."

68 Style Scout: Back to School

BY VALARIE EBEIER

They attend traditional girls' private schools, but they don't let uniforms get in the way of style. With jean jackets, polo shirts, and high-top sneakers, these girls are creating fashion traditions of their own.

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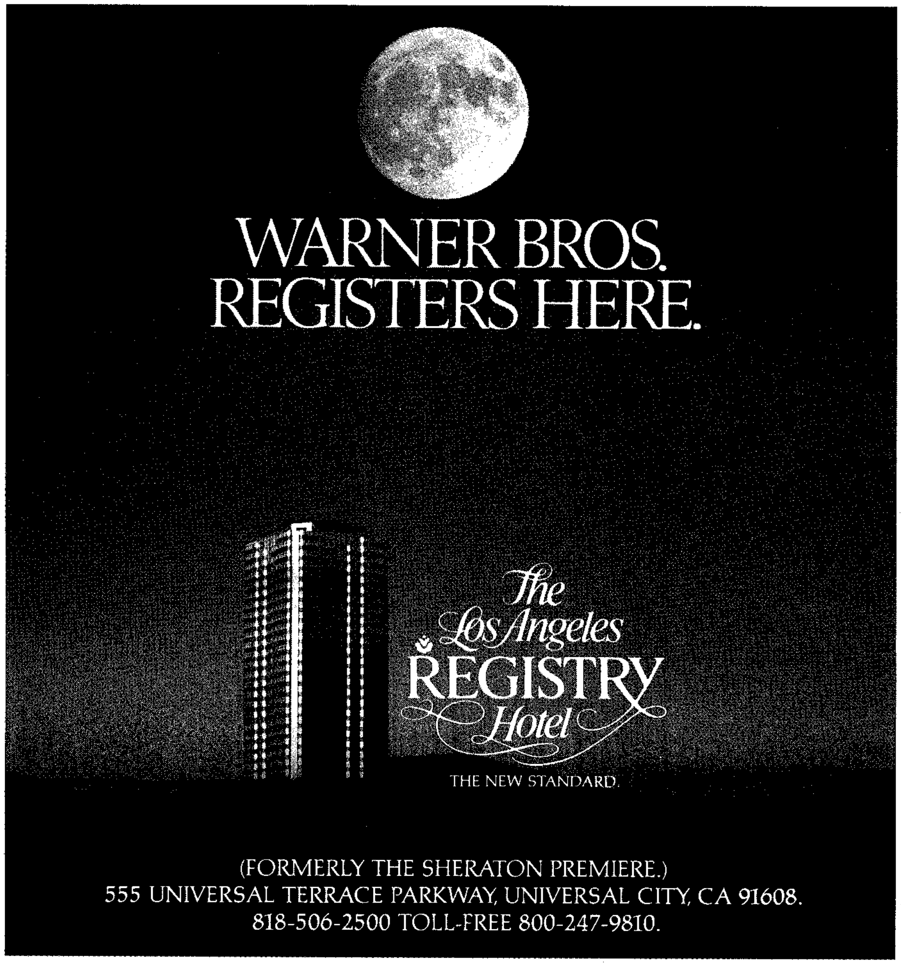
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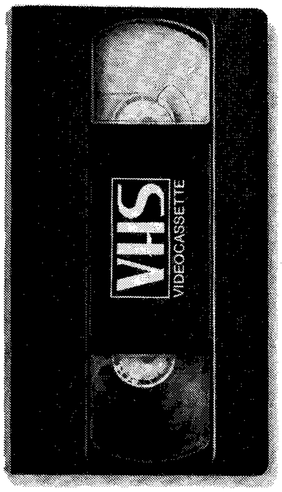

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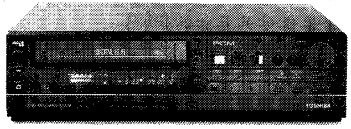

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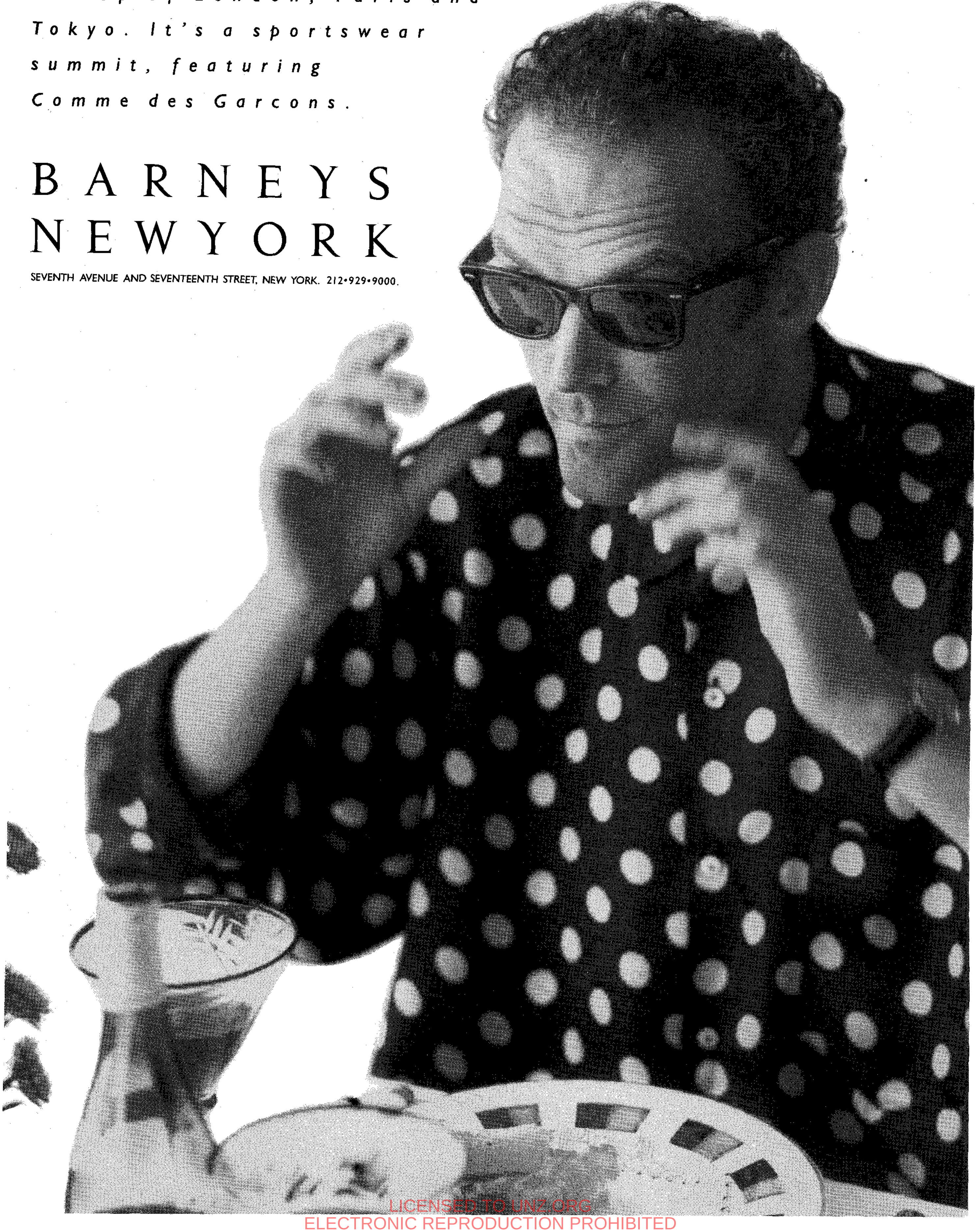

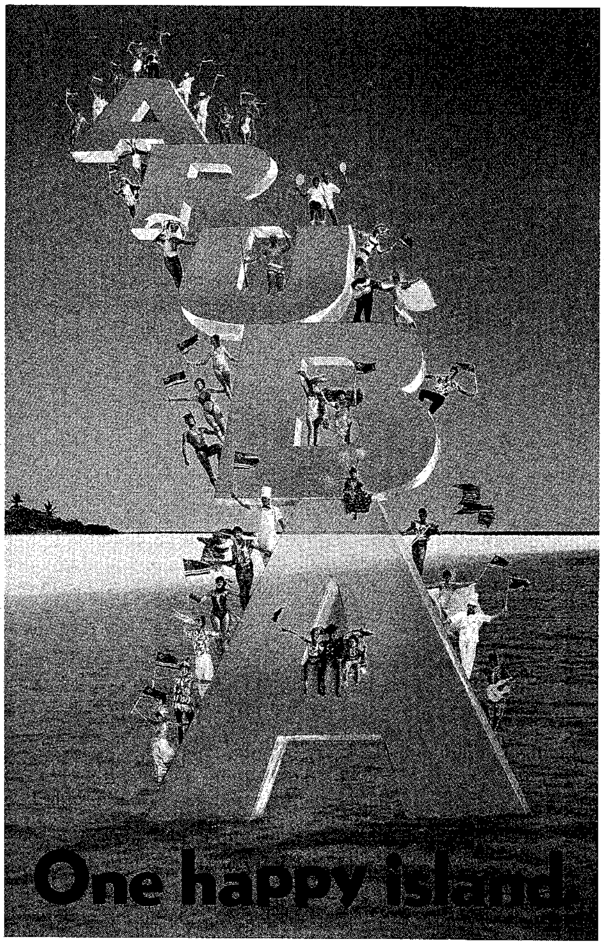
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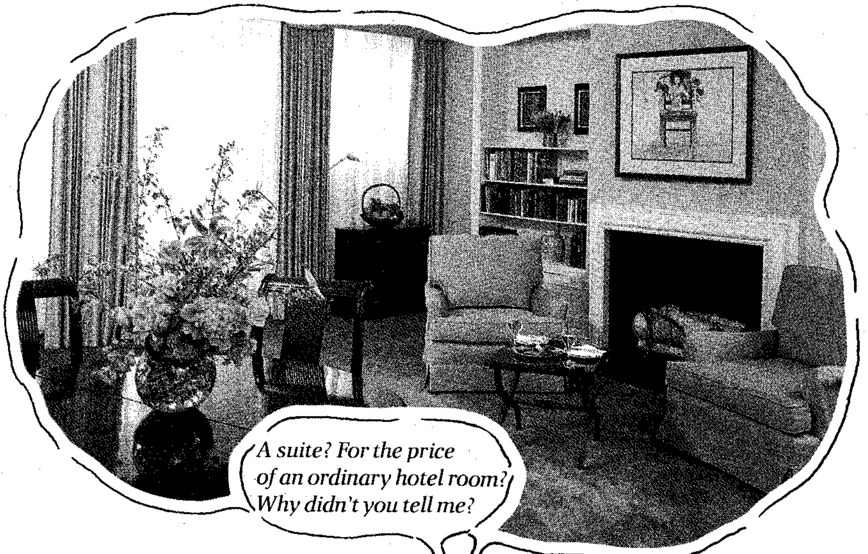
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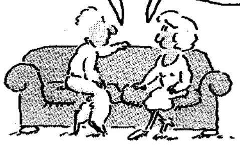

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LETTERS

An Unhappy End

WHILE IT IS OBVIOUS THAT SANDY MARSH was a deeply troubled woman ["Too Much Money, Too Much Time," by Patricia Morrisroe, September 14], Michael Marsh's lawyer, Norman Sheresky, should be ashamed of the part he played in Sandy Marsh's tragedy. In his affidavit, Sheresky calls Marsh an unfit mother and a "mentally unstable alcoholic too sick to care for her kids." Yet he also asserts that "in retrospect, maybe the whole thing was overkill." Sheresky's accusations were particularly reprehensible, since he admitted that the children were being used only as "bait." While Sheresky was busy flexing his legal muscles, a desperate Sandy Marsh was feeling the terror of losing her children. I wonder if Sheresky loses any sleep over his choice of legal maneuvers.

Jayne Steinglass
Valley Cottage, N.Y.

THE ARTICLE GLAMORIZED THE LIFE AND death of a seemingly self-absorbed and self-destructive human being. Even more disturbing was the conclusion: "Finally, in death, Sandy Marsh became a woman warrior," which suggests that Marsh showed inner strength by committing suicide. Such a statement is reprehensible.

Piera Cicchetti
Manhattan

ON BEHALF OF THE NEW YORKERS WHO work very hard for a living, and with sympathy for those who live in poverty, we would like to know why we should care about Sandy Marsh and her inability to cope with a life of wealth and ease.

Julie Pack
René M. Linden
Steven Tuttle
Manhattan

I WAS QUOTED IN PATRICIA MORRISROE'S excellent article about my friend Sandy Marsh, but there were a couple of points I felt might have been further explained.

In a child-custody suit, any allegations pertaining to moral character and fitness as a parent may be brought against the defendant and must then be disproved. This is an imperfect system that many

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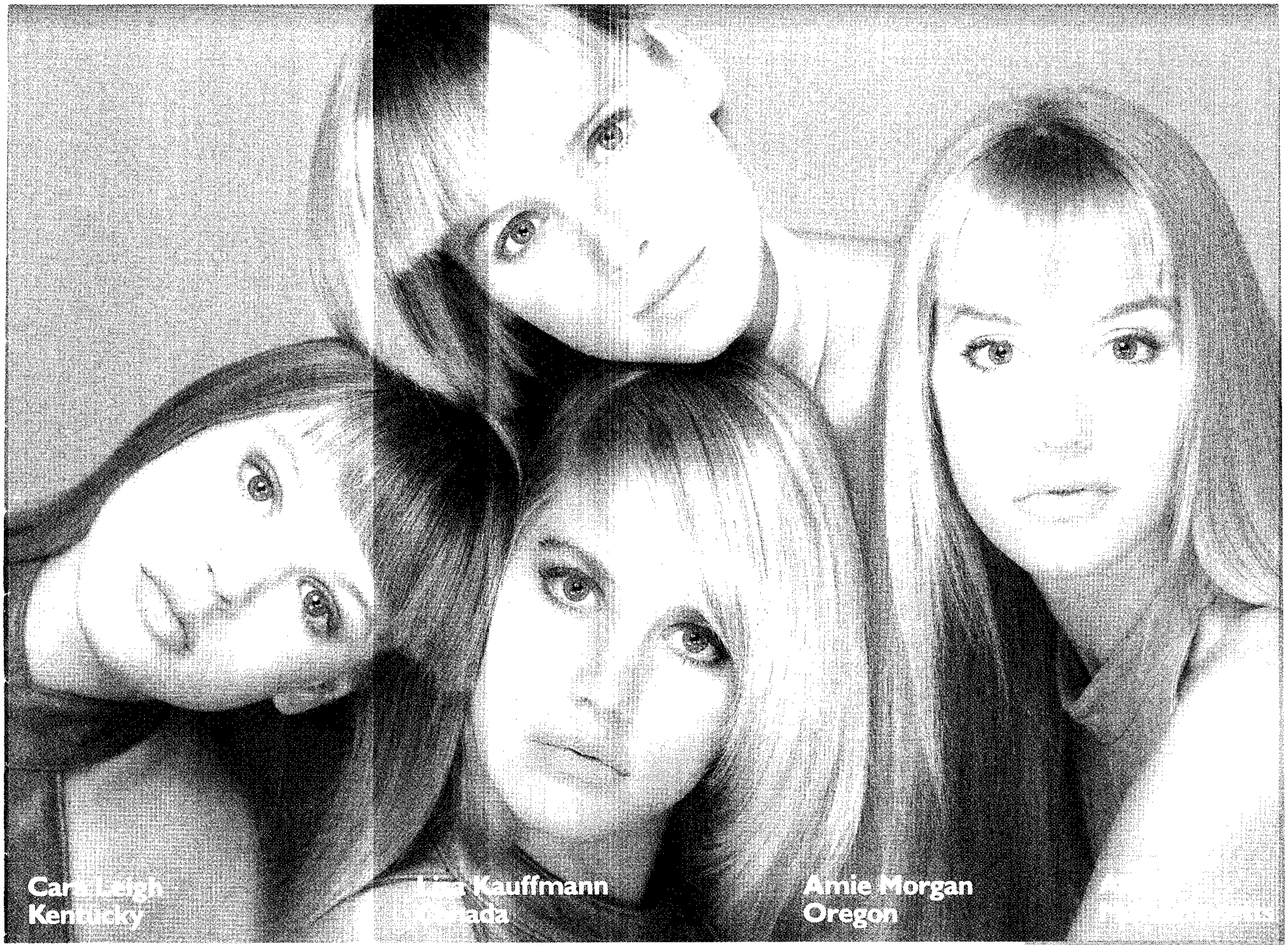
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lawyers would like to see changed. A child-custody suit is a potentially ugly proceeding. Psychiatric records that would ordinarily be considered privileged can be subpoenaed. Psychiatrists say that the people most often hurt in these instances are the children. Sandy knew this, so she did not fight back after receiving the affidavit that catalogued her supposed wrongdoings. She didn't want the two most important people in her life to be hurt.

Also, although Alcoholics Anonymous has helped countless people overcome substance addiction, some people can then become addicted to AA.

Nancy S. Huang
Manhattan

THE WILLIAM ALEXANDER KIRKLAND DISparaged by Patricia Morrisroe was no two-bit movie actor. Rather, he was one of the most conspicuous young actors on Broadway at the time.

As Alexander Kirkland, he had the leading male role in Sidney Kingsley's *Men in White,* which won a Pulitzer Prize in 1934. Kirkland appeared in the Theater Guild production of *Wings Over Europe* and with the great Laurette Taylor in *Outward Bound.* He was often cited by critics as one of the top young actors of contemporary theater.

Allen Churchill
Manhattan

Buy, New York

THANK YOU FOR "WHAT THINGS COST" [September 7]. Now I know that on my next trip to New York I will fill my car with gas in Manhattan, drive to Queens for a quart of milk, and go to Brooklyn to have my shirt laundered, get a manicure, buy a 6.4-ounce tube of Crest toothpaste, rent a video, and have my shoes shined. Next, I will stop in the Bronx for the baby's checkup and then, finally, drive to Staten Island, where I'll buy a pair of Brooks running shoes and a liter of Johnnie Walker Red Label scotch. This I will drink, toasting New York for its wonderful inconsistencies.

William C. Stone
Louisville, Ky.

I WAS STARTLED TO SEE THE PRICES FOR drugs listed along with the cost of tulips, health-club memberships, and button-down shirts. *New York* is clearly presenting middle-class values, with a nod to the sleazy side of New York life. I thought this kind of pseudo-hip acceptance was out now.

Marian Passoff
Great Neck, N.Y.

IN "WHAT THINGS COST," OBSTETRIC care at New York Hospital was listed as costing $4,000 for a three-day stay. This is actually the cost of a four- or five-day stay, which the hospital inadvertently quoted to *New York*. The average charge for a routine labor and delivery (three days' hospitalization for mother and child) is $2,750.

Diana S. Goldin
The New York Hospital–
Cornell Medical Center
Manhattan

ANYONE CRAZY ENOUGH TO SPEND $22.75 for a hamburger at '21' had better see a $100-per-session psychiatrist. At these prices, Wimpy would have gone broke.

Douglas G. Kallen
Manhattan

Jackson Jitters

JOE KLEIN'S ASSESSMENT OF JESSE JACKSON ["Hog Heaven," September 7] reminds me of a movie called *The Night of the Hunter*. In the film, Robert Mitchum portrayed a phony preacher who had EVIL tattooed on one hand and LOVE on the other. Mitchum's symbolic hands were in constant conflict with each other, but it didn't take the audience long to perceive which one was dominant. The preacher was able to fool the yokels into believing him because he had impeccable manners and told them what they wanted to hear. But the hapless Shelley Winters, whom Mitchum pretended to court in order to get the gold, ended up on the bottom of the ocean with her throat slit from ear to ear. Jesse Jackson is not nearly as attractive as Robert Mitchum, but he is every bit as chilling in his portrayal of a hustler.

It makes no difference who the Democratic nominee is. As long as the Democratic party harbors the likes of Jesse Jackson, I will shun it like the plague.

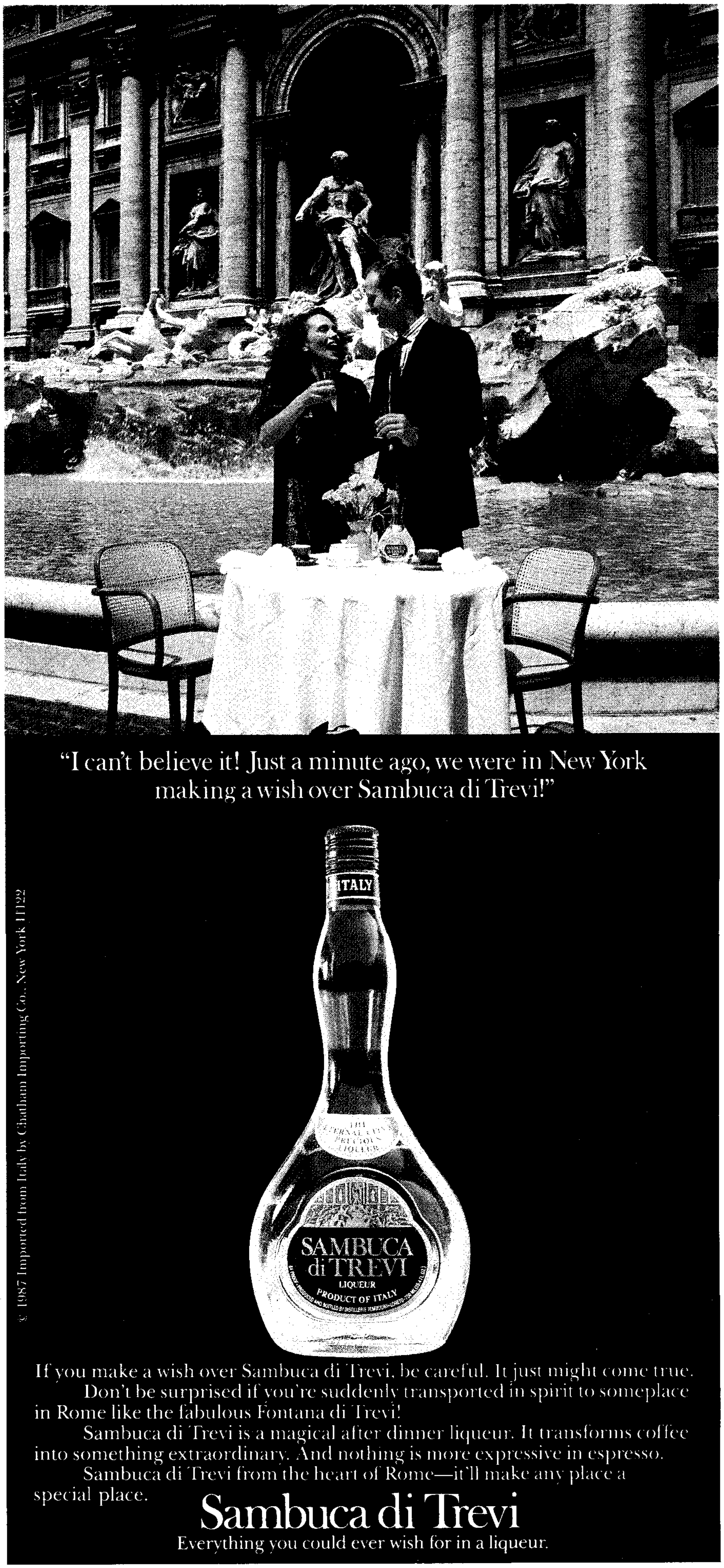
Marian Darrow
Manhattan

"HOG HEAVEN" WAS A WELL-WRITTEN REVIEW of Jesse Jackson's apparent success in boosting his stock among the hog farmers of Iowa and other midwestern states.

Even though the charismatic Jackson has been emphasizing his Rainbow Coalition, it is likely that his ultimate role will be that of a power broker in the Democratic camp. Most voters realize that a zebra cannot change its stripes, and Jackson is still weighed down by the public's memories of his former association with Louis Farrakhan, his warm embrace of PLO leader Arafat, and his ugly comments about "Hymietown."

Jackson assures his listeners that he will bring the party together on a "common ground." The danger is that it may be a burial ground.

Al Dillof
Woodmere, N.Y.



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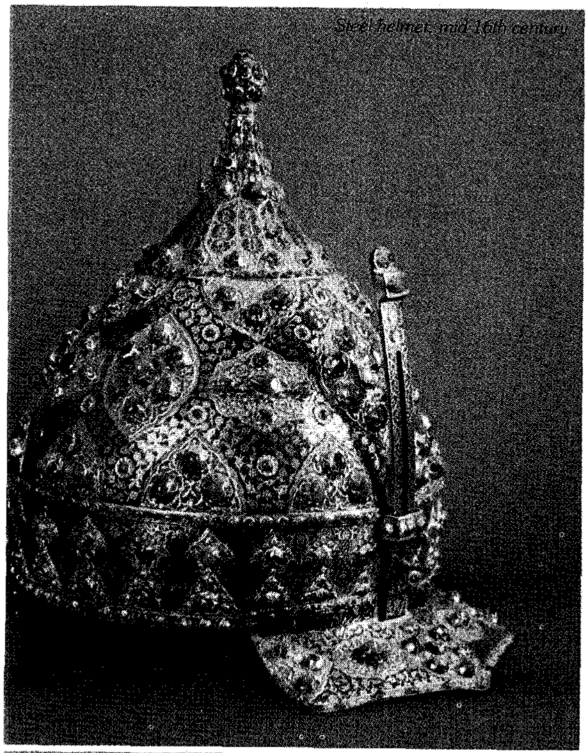
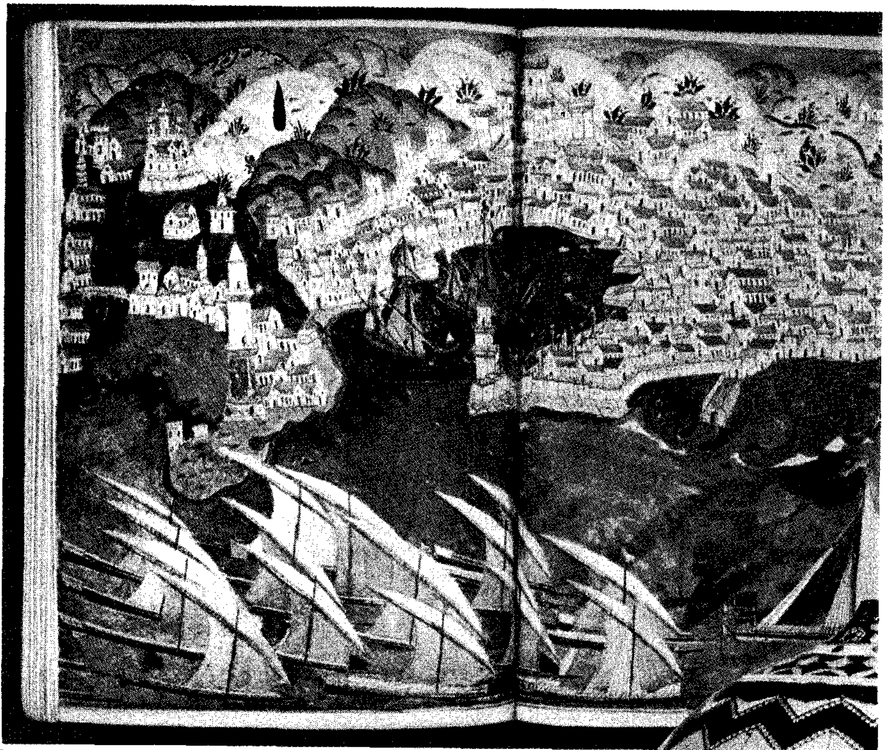
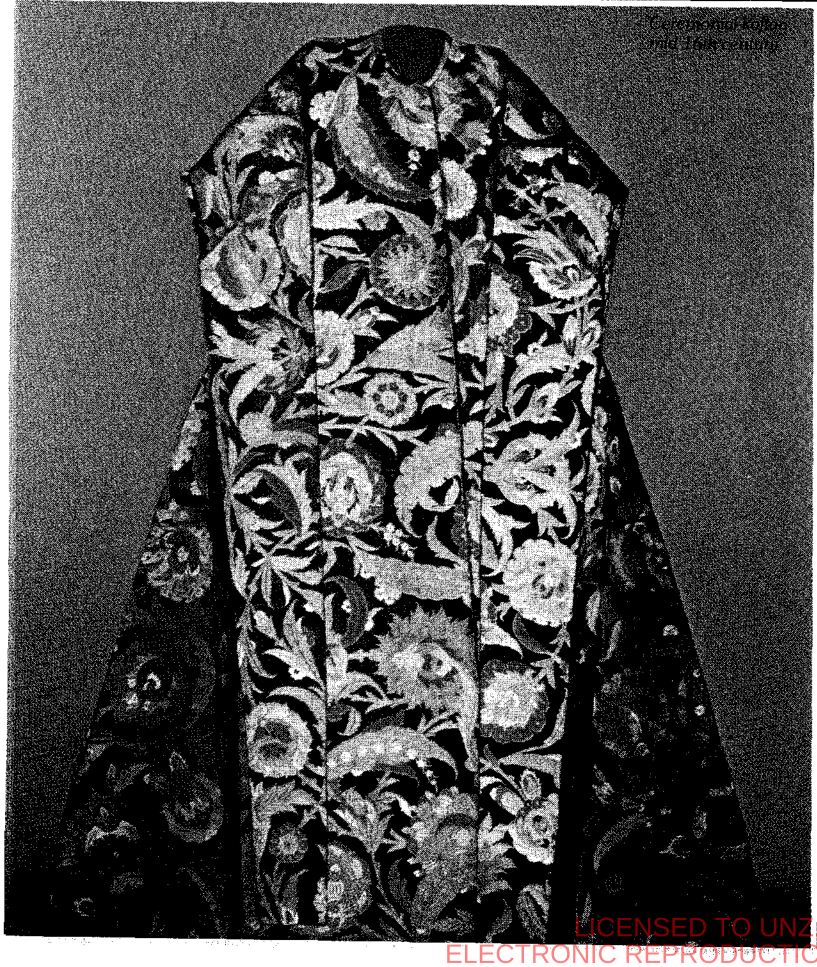
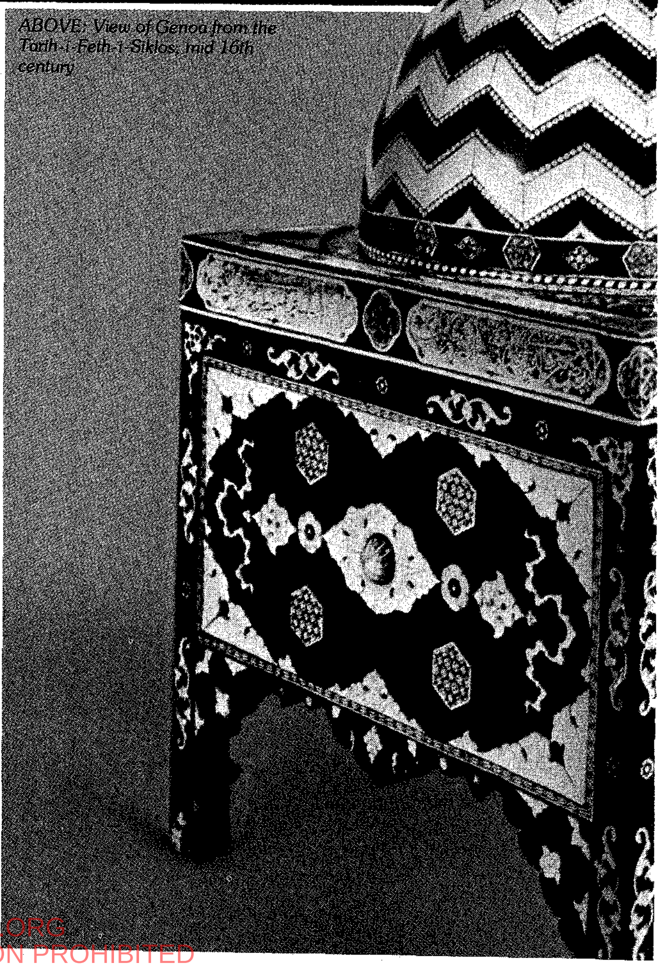
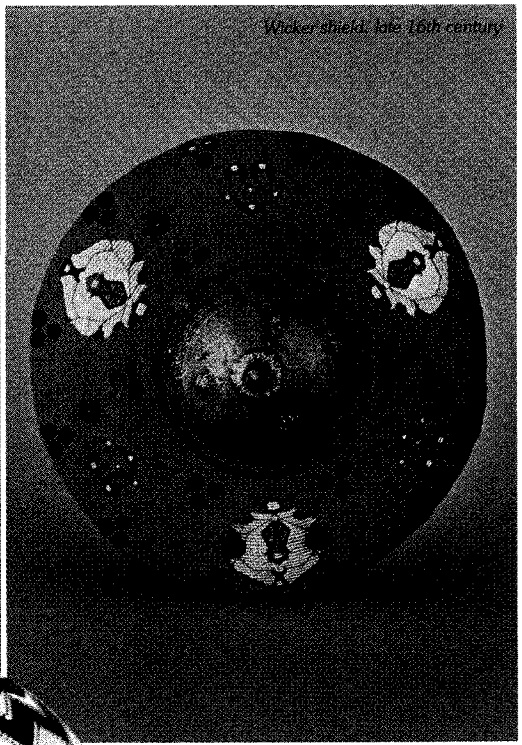

Steel helmet, mid 16th century



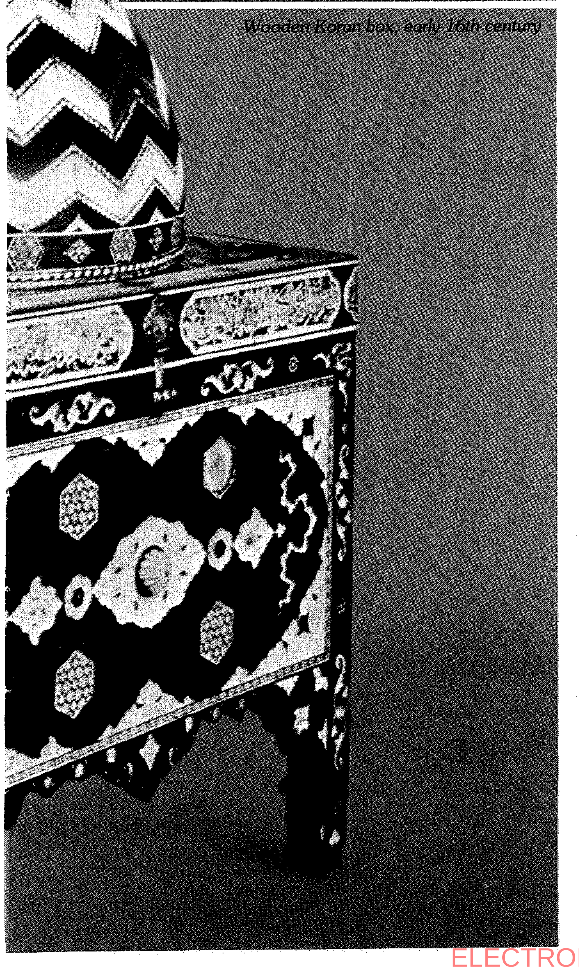

Ceremonial kaftan, mid 16th century


ABOVE: View of Genoa from the Tarih-i-Feth-i-Siklos, mid 16th century

the bridge.



Wicker shield, late 16th century



Wooden Koran box, early 16th century

These are some examples of the art of a great empire and a great people that Americans know very little about. They are part of a stunning exhibition entitled "The Age of Sultan Suleyman the Magnificent." Its final appearance will be at The Metropolitan Museum of Art from October 4th, 1987 through January 17th, 1988, completing a year-long tour of three of America's most prestigious museums.

At the height of their power under Suleyman, the Ottoman Turks ruled large areas of Europe, Asia and Africa. Faced with the imperial need to understand a bewildering variety of conflicting cultures—and the compelling need to maintain their own—they attempted the impossible, and succeeded. They created an art that harmonized opposites—austere and lush, concisely clear and impenetrably complex—and found pure beauty in pure design. In doing so, they made of themselves and their art a bridge between East and West, a bridge that still serves the modern world.

That's one reason why we are supporting this exhibition and why we urge you to see it. In our business as in yours, we need to be reminded that the art of innovation knows no boundaries, including the seemingly impossible, and that one of the noblest works of art is a bridge between cultures.

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

CBS LEFT HOMELESS...JONI'S CHOICE...BOOK BAN...CHANGING *TIMES*

KATE & ALLIE WON'T GO HOMELESS

CBS officials have stopped *Kate & Allie* producers from using part of an upcoming episode to help the New York–based Coalition for the Homeless. In an episode that will be broadcast on October 19, Allie loses her wallet and spends a day on the street with homeless people. During the last 60 seconds of that show, Susan Saint James and Jane Curtin ask the audience to help the homeless and give viewers the coalition's phone number. But CBS has refused to run the public-service announcement.

"We wanted to kick off the coalition's national campaign, aimed at making people more aware of the issue," says Bill Persky, the show's co-producer. "We wrote original music for the episode that the coalition is using in the campaign. Then, after we had taped the segment, CBS nixed the idea."

CBS's vice-president of program practices, George Dessart, says, "We ran a public-service announcement following a made-for-TV movie on teenage suicide and last season's final *Cagney & Lacey* episode on alcoholism. But so many shows want to run this kind of announcement now. We don't want our audience to perceive our programming as a succession of billboards."

BOOK SHELVED BY JUILLIARD STORE

The Juilliard School's student bookstore has refused to stock *Nothing but the Best,* the new Random House book about the dark side of life at the famous conservatory. Subtitled *The Struggle for Perfection at the Juilliard School,* the book was written by Judith Kogan, a harpist who studied there for twelve years, starting when she was eight. She describes a cruel, competitive world, complete with "Juilliard mothers" and teachers who "terrify while they enchant," and looks at what happens to the 99 percent of the students who don't become superstars. The book ends with the story of a young pianist who became a violent and abusive alcoholic.

"I went into the bookstore and, without identifying myself, asked the manager for it," Kogan says. "He said that he and the administrators discussed the book and decided not to stock it." Janet Kessin, Juilliard's communications director, says, "The book inaccurately and unjustifiably portrays both the educational programs and the environment here. We think the book is poorly written and feel there's no reason for it to be in the bookstore."

MORE TIME INC. CUTBACKS

Those famous Time Inc. benefits are about to be reduced again. Last week, employees received a memo from chairman Dick Munro and president Nick Nicholas announcing the cuts. The major change is in the company's stock-purchase plan. For the last fifteen years, Time Inc. has bought each employee stocks worth about 10 percent of his or her salary. Now the contribution will range from nothing to 12 percent, depending on how well the company has done that year. Medical benefits have also been reduced. The cuts for all employees not covered by the Newspaper Guild will go into effect January 1. The guild has forced the company to take the issue of the cuts to arbitration.

Time Inc. spokesman Mike Luftman says, "I don't see how anybody can describe the new stock plan as a cut. This is an excellent benefits package that is 45 percent better than those at similar companies."

EVANS MAKES PICK AT RANDOM

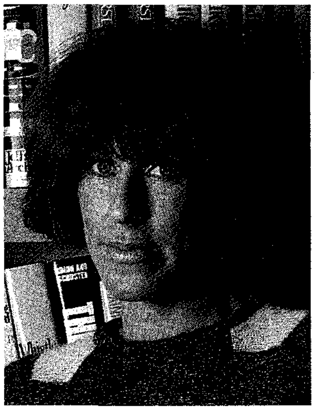
Joni Evans has made her first move at Random House. Evans, who resigned as president of Simon & Schuster's trade division last month to start her own imprint at Random House, has named Susan Kamil her associate publisher. Kamil, a longtime friend of Evans, had been director of subsidiary rights at S&S. Evans held that job when she came to Simon & Schuster thirteen years ago. Kamil left S&S this summer to become the head of Harmony Books, a Crown Publishers imprint.

Kamil could not be reached to comment on the report. Joni Evans did not return calls. A Crown spokesman, Kent Holland, would say only, "It's news to me."

CONTRIBUTING EDITOR: PEG TYRE

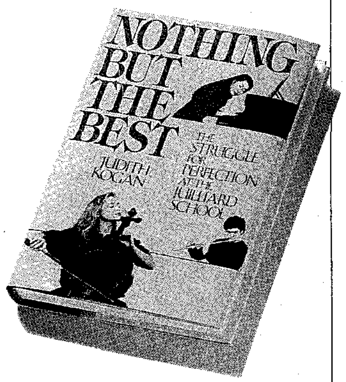
FRANKEL ADDS NEW PAGE-TURNERS

New York *Times* executive editor Max Frankel sent a memo to his staff on September 18 announcing that the



JONI EVANS

KATE & ALLIE

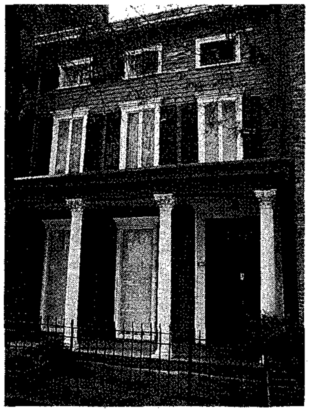


BOOK JACKET

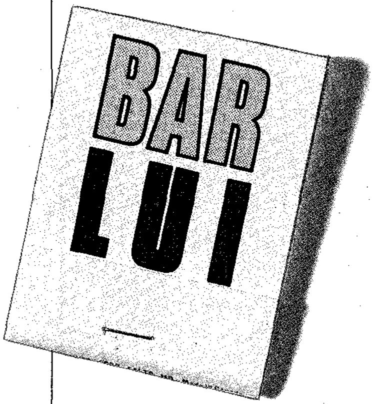
Photographs: top, Jose Azel//Contact Press Images; center, courtesy of CBS; bottom, Donal Holway.

WIFE'S STORY...FOOD NOTES...LANDMARK OR NOT?...*WSJ* NEWS...RUBELL'S NEXT RESORT

STEVE RUBELL



HOUSE ON 92ND STREET



BAR LUI MATCHBOOK

paper intends to introduce a group of special pages in addition to the planned "Health" pages ("Intelligencer," September 14, 1987). The new pages will include "Education," "Fashions," "Lifestyles," and "Consumer News." The memo asks reporters with special interest in those subjects to volunteer their services.

Staffers say that the pages will supplement and sometimes replace the "Style" page and won't run in the same place every week. *Times* spokesman Leonard Harris would say only, "This project is very much in the planning stage."

NEIGHBORS KNOCK 92ND STREET PLAN

A fight is brewing between the 92nd Street Y and its neighbors over a small 1854 wood-frame house on 92nd Street, between Lexington and Third Avenues. The YM-YWHA is negotiating to buy the three-story building, raze it, and build an extension on the site. But the neighbors say that it should be preserved and are asking the city to give the building landmark protection before the Y can buy it.

"The Y can put additional stories on its building," says Halina Rosenthal, president of the Friends of the Upper East Side Historic Districts. "This house is a survivor from a different era, a leftover from the time when 92nd Street was the country, and we think it should be saved."

But Susan Glass, a spokeswoman for the 92nd Street Y, says, "If the building is so important, it would already have been landmarked along with the others on the block. We desperately need to expand, and this is the most viable site."

KAYE PENS 'FINE AND DANNY' MEMOIR

Sylvia Fine Kaye is writing a book about her life with Danny Kaye, according to a source close to the project. The working title is "Fine and Danny."

Kaye didn't return calls for comment, but the source says, "The book will be about their marriage and the ups and downs of their professional collaboration. It will trace their childhoods in Brooklyn and how they met in a rehearsal hall above a Chinese restaurant on 57th Street. She has just started working on the manuscript. She's coming to New York next month to attend a special Danny Kaye tribute at the United Nations, and she plans to talk to publishers then."

JOURNAL SIGNS UP NEW COLUMNIST

The *Wall Street Journal* has finally found a replacement for Suzanne Garment, the Washington columnist who left the paper last January. The paper has hired Paul Gigot, 32, a *Journal* editor who spent last year as a White House Fellow. Before that, he ran the editorial page of the *Journal*'s Asian edition.

Gigot, who has been at the paper since 1980, refused to comment on the report. Editorial-pages editor Bob Bartley would say only, "It's true that Paul has been hired in the Washington bureau and that we are considering another columnist, but we aren't ready to make any announcements."

RESTAURANT NOTES FROM ALL OVER

Restaurateur Larry Forgione is redoing the nouvelle Italian menu at Bar Lui. Forgione has brought in Marc Meyer, the chef from Morgans, to retrain the staff and introduce such new dishes as pasta with herbed duck meat and olives and roasted shredded chicken wrapped in Swiss chard with a vinaigrette sauce. . . .

Maxim's has found a new chef. Jean Luc Garrigues, who was the chef at La Grenouille, has been hired to replace Patrick Pinon, who went to the Russian Tea Room in July. Maxim's manager, Monty Zullo, says the restaurant is also changing its dinner music. "We have a livelier band doing popular music, and the violins only play two hours before dinner now, not after." . . .

A former Tavern on the Green chef, Francis Crispo, is opening an Italian café and restaurant on Broadway near 68th Street. The café, called Bel Canto, will open next week. The restaurant, which will serve *nuova cucina,* will open in early November.

RUBELL TAPS ROCKY MOUNTAIN HIGH LIFE

Steve Rubell and Ian Schrager are negotiating to buy a ski resort in Breckenridge, Colorado, with their partner Phil Pilevsky. The club owners turned hoteliers already own Morgans hotel on Madison Avenue and are converting the Royalton, a run-down SRO on West 44th Street, into a small, sophisticated inn.

Does this mean those quintessential New Yorkers are going to spend a lot of time in the Rocky Mountains? "No," Rubell says, "it would just be an investment property. We wouldn't go to Colorado to manage it."

Photographs: top, Jim Colburn/Photoreporters; center, Erica Lansner/Photoreporters; bottom, David Kelley.

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The Bottom Line/John Crudele

SHOCK OF THE NEWS

THOSE STARTLED APPAREL ANALYSTS

A FEW YEARS AGO, A WELL-KNOWN HIGH-technology company started worrying that analysts on Wall Street were overestimating its projected earnings for the year. That kind of a miscalculation could be disastrous, because if the earnings indeed turn out to be much lower than expected, disappointed investors might bail out first and ask questions later. The stock price could plummet.

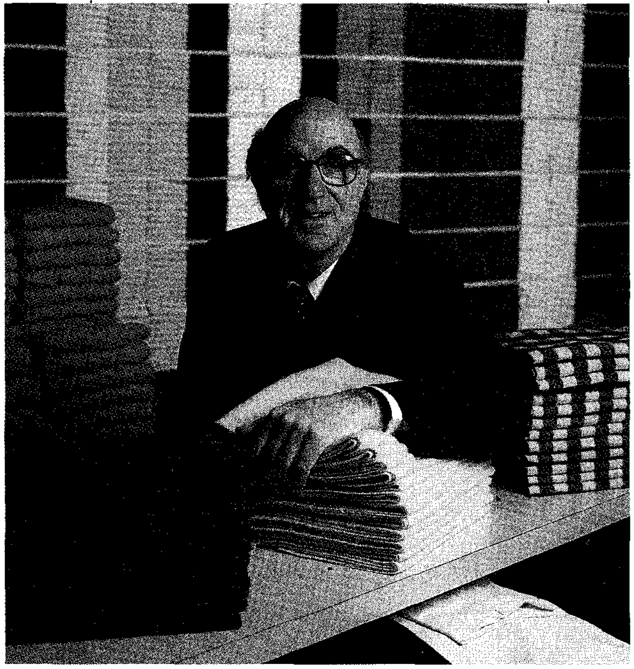
Then one day, an analyst telephoned the company's Wall Street liaison and mentioned that people following the firm were estimating a profit of about $6 a share; the liaison insisted that the estimates were really $5.25. The analyst knew that was wrong. Suddenly, he realized that he was being tipped off. "He was telling me what they were going to earn," the analyst says.

What the liaison had done was probably illegal, or at least very close to it, since the tip might be construed as inside information. But the incident illustrates the bind a company can find itself in when analysts don't seem to get the message about potential problems. On the one hand, the company doesn't want to make blanket gloomy statements and drive off investors. On the other, it doesn't want to drop a bombshell on unsuspecting analysts and stockholders. The solution usually is a kind of minuet between companies and analysts, with the companies using a variety of means to communicate vital information to Wall Street. Sometimes, though, the message never does get through.

That's apparently what happened in the case of two specialty retailers whose stocks recently got clobbered. What started the debacle were depressing preliminary earnings and sales reports from the Gap, Inc., and The Limited, both of which had been held in high regard by analysts. Earlier this month, the Gap's chairman, Donald Fisher, admitted his firm's profit margins were being squeezed, and The Limited indicated that its profit growth in the fiscal second half would slow to between 25 and 30 percent. Quirky September weather and a late Labor Day holiday were generally blamed for the falloffs.

In a two-day period, the Gap's stock fell about twenty points; it's now selling at 37, down from its high this year of 77⅞. The Limited lost 3¼ points during the same two days. Even big retailers like Zayre and Woolworth were affected by the sell-off, and some say it might have even caused selling pressure on the stock market as a whole.

Why didn't the Gap and The Limited warn analysts earlier that they were expecting too much? A source close to one of the retailers says the two companies tried, in perfectly legal ways, but the message didn't get through. "These guys were not listening," says the source. "We were telling them, and they weren't listening. Now they're blaming the companies."



THE GAP'S DONALD FISHER: *A dramatic two-day tumble.*

Analysts indeed hold the companies at fault. Edward F. Johnson of the brokerage firm Johnson Redbook, for one, says analysts were under the impression that the Gap's earnings this year would be considerably better than last year's, and "the company hadn't dissuaded them."

"Most companies try to keep analysts from misleading the public," says Johnson.

In the case of the Gap, that certainly didn't happen. For example, Robert Buchanan, an analyst with L. F. Rothschild, issued a report on the Gap just three weeks ago, recommending that his firm's clients purchase the stock even though it was selling for nearly $70 a share. That price was about 27 times the $2.60 a share the analyst was estimating for the Gap's 1988 earnings—a much higher price-to-earnings ratio than is normal for specialty-retailer stocks. Buchanan is now recommending that his clients hold on to their Gap stock but buy no more.

The source close to the Gap says that in June the company made a point of telling analysts that its inventories were bloated. The company also warned analysts that its Banana Republic stores were experiencing a slowdown in growth, the source says.

But was that enough? In retrospect, says Edward Weller of Montgomery Securities, analysts should have paid more attention to the sharp rise in the Gap's inventories. Why didn't they? Weller says that the Gap's management, "as managements do, had plenty of reasons" for the inventory buildup and other problems.

Just what companies are legally allowed to tell analysts is open for debate. A top lawyer at the Securities and Exchange Commission says a company is permitted to tell analysts that they may have gone astray with their earnings estimates. "But I wouldn't go much further than that," he says.

IBM (which is not the high-tech company mentioned at the top of this column) is one of the best at helping Wall Street, according to analysts. "They'll give you guidance," says one. "IBM will say your estimate is a little bit high."

LOOKING FOR LEAKS

ASHER EDELMAN, THE SUPERSLEUTH. That's what Wall Street may be calling the New York investor-raider if he makes good on a threat to track down the culprit who he believes has been leaking information about his takeover targets.

Recently, the stock prices have climbed on many of his target companies before he's announced anything, and Edelman thinks someone is illegally leaking information about his intentions. "I'm getting closer," Edelman says, adding that he has "a very good idea" where the leaks are coming from. If he uncovers anything concrete, he says, he'll turn the information over to the SEC. He wouldn't say where the trail is leading so

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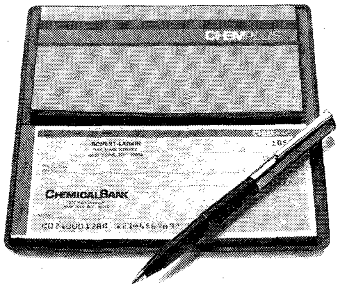

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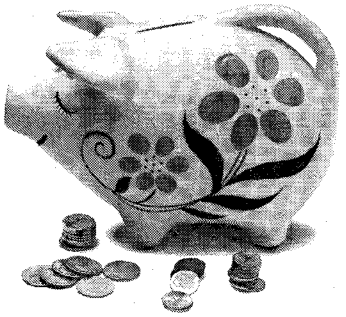

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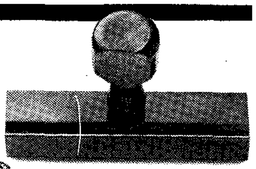

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EQUAL HOUSING LENDER

far. In an earlier column ("The Bottom Line," September 7), I reported that a corporate raider had initiated such an investigation. Although I didn't identify him in that column, the raider was Edelman. A source at the time said Bear, Stearns & Company, which handles trades for many corporate raiders, was among the firms being looked into.

THE 30-POINT HABIT

WHAT WAS THE FINAL TALLY ON ONE OF the most volatile quarters in Wall Street history? The Dow Jones Industrial Average neared the end of the third quarter with an unremarkable 6.1 percent gain.

But the real excitement was in how it got there. Five times in August and September, the Dow rose more than 30 points in a single session, and there were seven days on which the average fell more than 30 points, including a 51.98-point plunge on September 1. The big gainer, of course, came September 22, when the Dow jumped 75.23.

These days, says Richard Meyer, of Ladenburg Thalmann & Company, "a 30-point swing in the Dow is expected. It's a way of life on the floor."

MAGAZINE SALE

SOON AFTER THE CBS MAGAZINES UNIT IS taken private by its management and Prudential-Bache Securities, Inc., at least 4 of the 21 magazines are likely to be sold, Wall Street sources say.

The sources say that a number of publishing companies have already expressed interest in some of the magazines. CMZ Acquisition Corporation, the group buying the magazines from CBS, would be willing to part with some of them to reduce the cost of the $650-million acquisition, the sources say. The CMZ deal is expected to close on October 1, and things could move quickly after that. It's not clear which magazines might be sold. The unit includes *Field & Stream, Modern Bride, Woman's Day,* and *The Runner.*

THE RUNOFF

BEAR, STEARNS HAS TAKEN GILLETTE OFF its restricted list, sources say. The broker never explained why it was on the list to begin with, but the guessing was that Bear, Stearns and raider Irwin Jacobs were considering a proxy fight. . . . The restructuring announced by Santa Fe Southern Pacific last week is not expected to be the last move of its kind. Several parties, including some wealthy Japanese investors, are believed to be interested in the rail line's California real estate. Investor Marvin Davis, Olympia & York, and Henley Group are also said to want some of the land. ■

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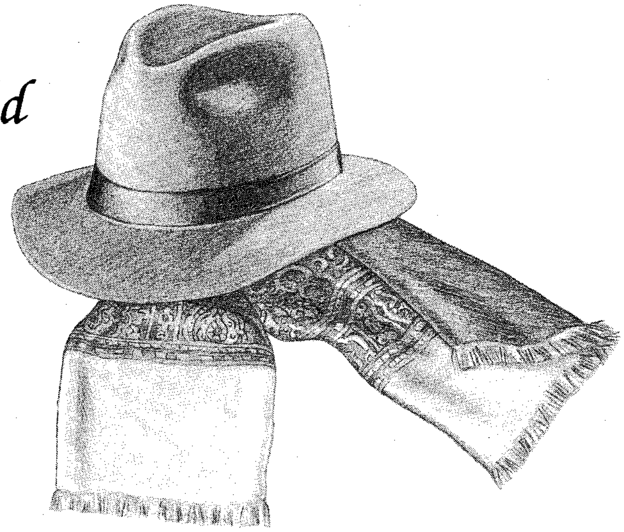

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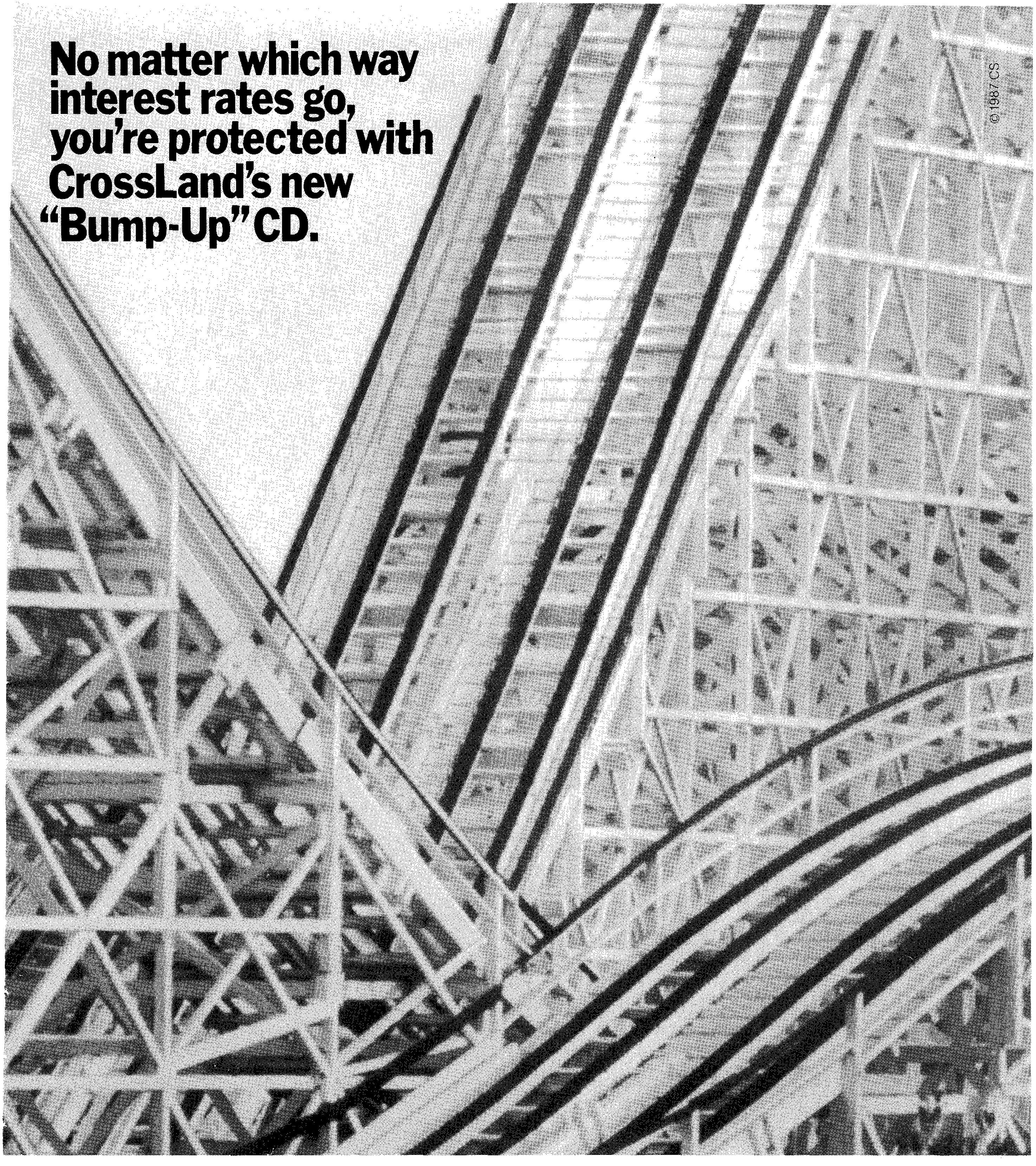

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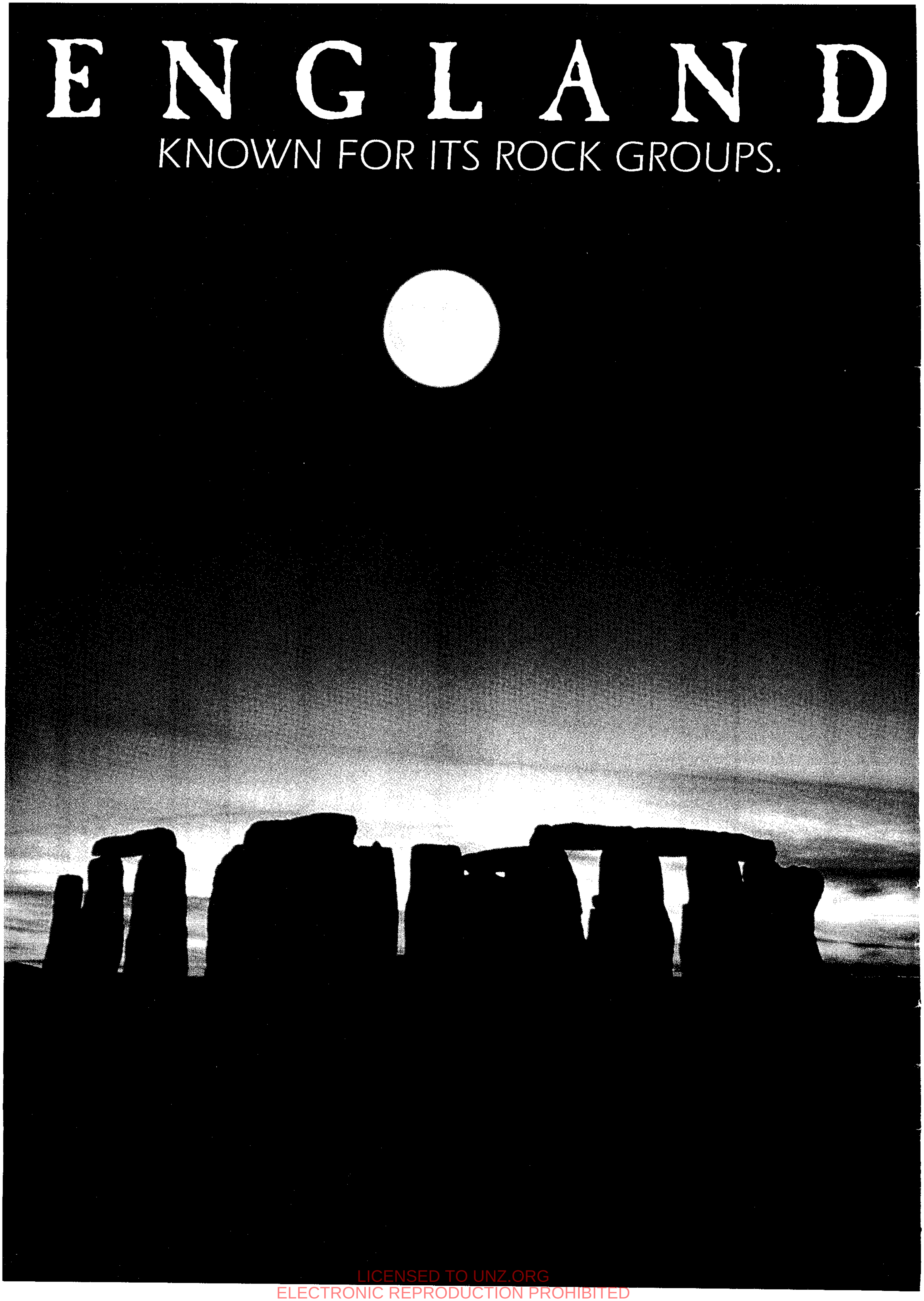
ENGLAND
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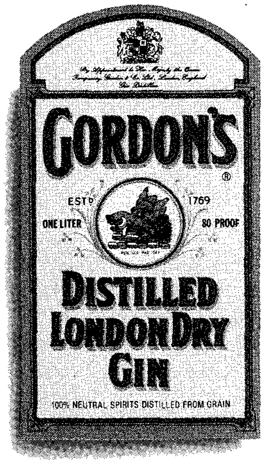
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The National Interest/Joe Klein

THE REDUCTION OF JOE BIDEN

'HOW DO I CLOSE?'

"JUST BECAUSE THEY MURDERED OUR HEroes," Joe Biden would often tell his audiences on the stump, in stirring fashion and to great effect, "doesn't mean that the dream does not still live—buried in our broken hearts."

It was a great line. But that's all it was—a line, and it was all Joe Biden had. In Hollywood, where Biden raised a good chunk of money, the ability to sum up your purpose in a line is considered an important asset; a screenwriter who can sell an idea to a producer in a single sentence is said to have a "high concept" project:

☐ "Female steelworker from Pittsburgh fights to become a professional dancer." (*Flashdance*)

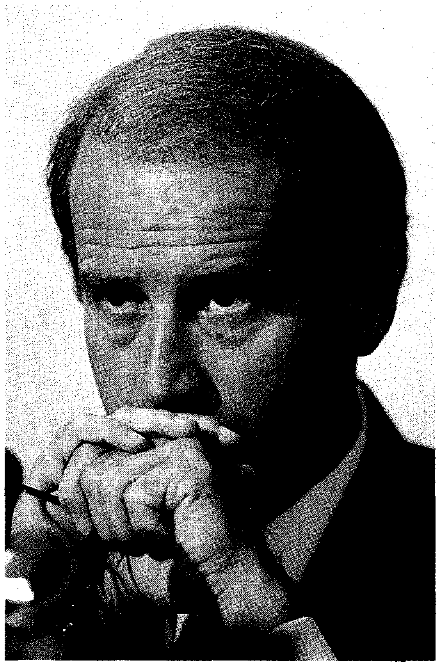
☐ "Funny, fast-talking black street cop from Detroit avenges friend's death and outrages the ritzy, incompetent white people in posh California enclave." (*Beverly Hills Cop*)

☐ "Eloquent, crusading young senator inspires a wounded generation to new action by summoning the idealism of the past." (Joe Biden)

Not a bad idea, actually. Biden, 44, was selling nostalgia to a generation that has been buying ever since long hair was supplanted by the "dry" look. There wasn't much substance to his pitch, but that's never been an obstacle in presidential campaigns. Even the fatal "flaw" of plagiarism-exaggeration of past accomplishments, the chronic commission of "white" lies, isn't exactly unknown in American politics. Just look at Ronald Reagan—which is something Joe Biden is probably doing quite a bit these days and wondering, "How does he get away with it, and why couldn't I?"

There are some interesting similarities between the political styles of Ronald Reagan and Joe Biden: Both ran high-concept, Hollywood-style campaigns, heavy on the nostalgia and inspiration but light on the facts; both are great after-dinner speakers, among the best orators their parties have to offer; neither is an intellectual giant; both are charming, amiable, and seem to be genuinely good-hearted men; and both have a weakness for whoppers. The president, who "borrowed" liberally in his speeches from Franklin Roosevelt and John Kennedy, among others, has a long history of fudging the truth (an entire book of his fabrications has been compiled by Mark Green, the former U.S. Senate candidate and Nader raider). Reagan retailed some beauts, too—like the one he told both Yitzhak Shamir and Simon Wiesenthal about how he saw firsthand the concentration camps in World War II (in truth, Reagan was a spirited defender of California beaches in the Hollywood Signal Corps), and the one about how the pope supported his *contra* policy in Nicaragua, both of which are far more serious than Biden's paltry—and rather pathetic—law-school exaggerations.

Reagan was regarded as even more of a lightweight (before he began winning primaries) than Biden, and yet he survived—and prospered. How did he make it and not Biden?



THE HOLLYWOOD CANDIDATE: *A fatal weakness.*

For one thing, Reagan was a familiar figure when the news of his baloney-slicing became public knowledge; he was already known as an actor, a two-term governor of California, a spokesman for conservative causes—and much beloved by a significant segment of the population. I remember an elderly woman in Florida telling Reagan in 1980, when the first national stories about his fact-fudging were making the rounds, "You are such a *good* man. I don't understand why people can't understand that."

By contrast, the universe of knowledge about Joe Biden is limited: He was one of those little guys running for president; he has something to do with this Bork. Not much else is known, except to news junkies—and so his whopperizing became the first thing learned about him by the television-news-watching public. If your best-known characteristic is plagiarism, your political future is not bright.

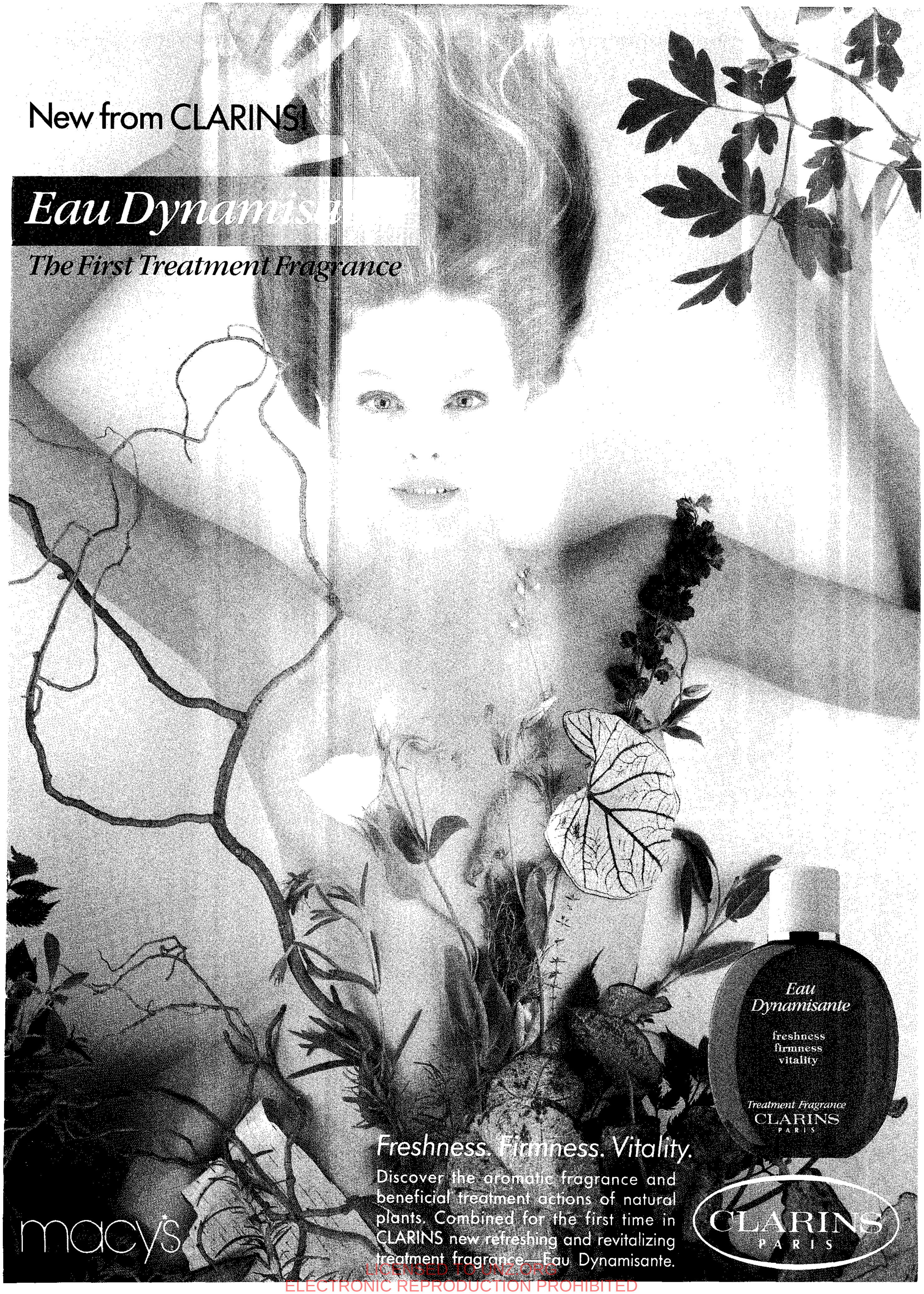
A far more important difference between Reagan and Biden, however, is that Reagan *stood* for something. His troubles with the truth could be considered, in the immortal words of John Poindexter, "a detail of implementation." His bottom line was always clear: We have to return to traditional values and make America strong again.

But what did Joe Biden stand for? He was selling progressive nostalgia, a past vision of the future, a form of pretzel logic. What was the "dream" that he was seeking to rekindle? The civil-rights battle had been (legislatively) won and the war in Vietnam (completely) lost. What remained of the sixties agenda? A vague longing for a sense of purpose? Biden's own campaign suffered from the very malaise he was trying to address. It's probably no accident that he was brought low by the tragic and memorable question to his aide on the way to that fateful Iowa debate: "How do I close?" Biden's own answer to that was rather interesting. It was to "use the Kinnock." In other words, Joe Biden—the middle-class son of a Wilmington, Delaware, auto dealer—decided to appropriate the emotions and inspiration of Neil Kinnock, a working-class British politician, and forgot to attribute it.

Anyone who has seen the tape of that performance knows Biden's claim that this was a mere oversight is nonsense. It was more the extension of a fantasy that a great many middle-class kids had in the sixties—the fantasy of "solidarity" with minorities and the poor. It was playacting of a sort familiar to just about anyone who put on dungarees and work shirts back then and pretended to be a "working-class hero," or a "street-fighting man." Biden claimed, from time to time, to have "participated in sit-ins to desegregate restaurants and movie houses . . . and my stomach turned on hearing the voices of Faubus and Wallace. My soul raged on seeing Bull Connor and his dogs."

He heard the voices and saw the dogs all right, but on TV—with the rest of the vast majority of street-fighting men. His "activism" turned out to have been a summer job at a swimming pool for blacks on the east side of Wilmington: "I was involved in what they were thinking,

Photograph by Terry Ashe/Gamma-Liaison.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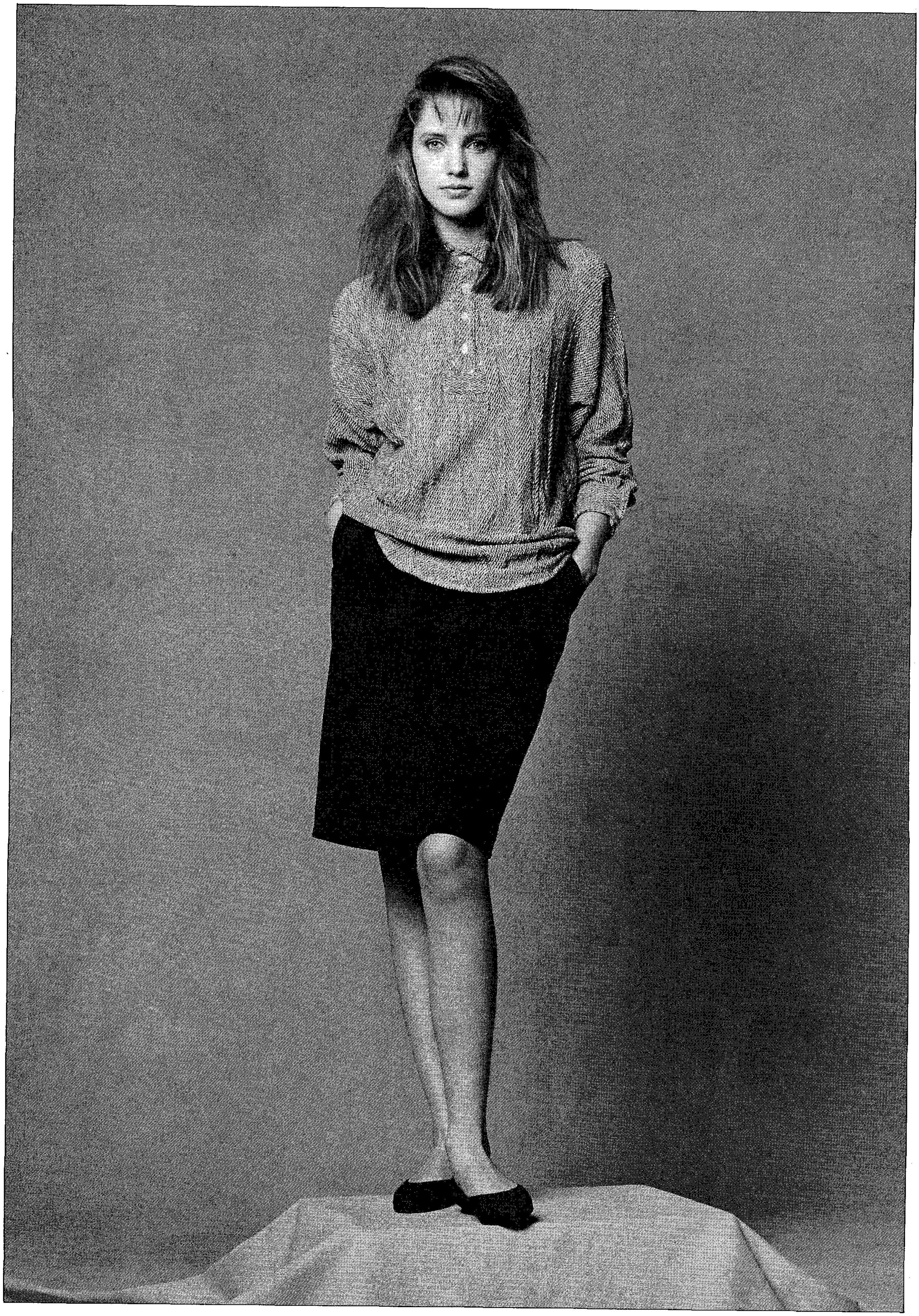

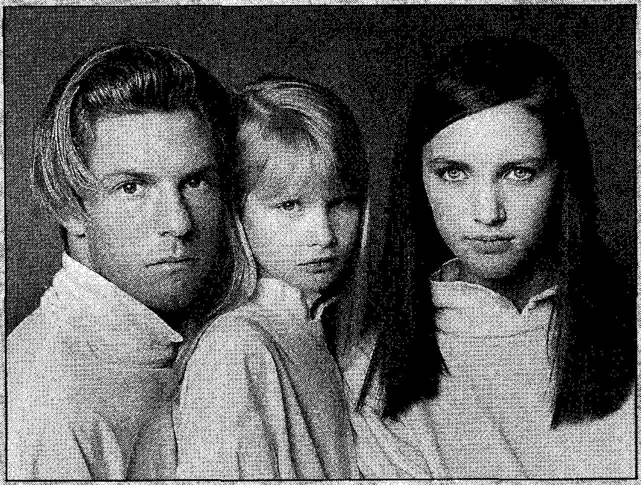

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CP SHADES

what they were feeling, but I was not out marching," he later said. "I was not down in Selma.... I was a suburbanite kid who got a dose of exposure of what was happening to black Americans."

So were most of his potential supporters. Biden's mistake—one of them—was to think that simply conjuring up the images and pretending to have been part of them would be sustenance enough for a generation that had played at idealism, then moved on to materialism, and was now wandering in the desert, waiting for whatever came next.

And so "How do I close?" becomes an important question. It translates into "What do I stand for? Where am I going to lead this country?" Reagan never had to ask such questions. He always knew how to close. Biden, by contrast, made a distinctly generational mistake, confusing style with substance, *Flashdance* with Flaubert.

But even *that* needn't have been fatal—if the style had been any good. John Kennedy didn't have much more going for him than style and, come to think of it, a "generational" appeal to the veterans of World War II who were moving into positions of power in the early sixties. But Kennedy—and Ronald Reagan—had another quality that Biden lacked, a quality that cuts very close to the secret of success in a television age. They both had the appearance of strength.

Strength is a curious quality. Political people don't talk about it much, probably because it's innate—you got it or you ain't. ("Cuomo's got it," says a Republican consultant. "He's the only Democrat who does. That's why he probably would do better than people think in the South, where that sort of image matters.") Strength, by itself, doesn't guarantee success; Barry Goldwater had it. But you can't win without it, and in combination with other qualities, it can be magic. It might even be said that the essence of "Teflon" is the fortuitous commingling of strength and amiability.

Biden seemed weak. He didn't know when to shut up; he struggled noisily, sloppily, all too publicly in search of his own state of mind. In truth, his campaign ended the moment he said, "I have a closed mind on Judge Bork," which was the most memorable of about four different positions Biden took on the judge before the hearings. A real pro would have taken just one: "These are important hearings. They'll be conducted fairly. I'll announce my position when they're over."

Even if all the plagiarism and assorted garbage hadn't come to light in the past few weeks, Biden probably would have been disappointed by the public reaction to his handling of the Bork hearings: For one thing, there wasn't much reaction. The questioning was too complicated for most people (and, it seemed, for all but a few senators) to follow. For those who stayed tuned, Biden seemed endlessly obsequious and apologetic; he was a student—he said so at least once—being taught a lesson in constitutional law by a master.

There is some irony in that. After listening to Bork very carefully for five days, I came away with the impression that he was obsessed with the same things as Biden—only from the opposite direction. His memories of the sixties were of being "one of maybe two professors—on the entire [Yale] campus—who supported Goldwater," and of the riotous atmosphere of the Bobby Seale trial in New Haven in the early seventies. At one point, Bork admitted that his infamous, intemperate *Indiana Law Journal* article of 1971 was in part a reaction to the Black Panther situation on campus. Under some wonderfully precise questioning by Arlen Specter of Pennsylvania, the judge traced his intellectual retreat from those turbulent times, particularly regarding his interpretation of free speech. The retreat was a messy, jagged path—the judge relinquished just about everything except his belief in the government's right to control private sexual activity and public obscenity, two of the more popular activities of the period in question.

Bork brought to mind Professor Allan Bloom of the University of Chicago, whose summer best-seller, *The Closing of the American Mind,* is in large part a belated response to the armed black rebellion at Cornell University in 1969. Both Bork and Bloom (two chain-smokers—what does that mean?) were motivated by a desire to roll back the "permissive" effects of the sixties in education and jurisprudence. Bork had done some clever, heavy thinking in order to get the job done. He claimed a theory based on the (rather) selective use of the "original intent" of the Founding Fathers. He performed some impressive verbal somersaults in its service—but the real purpose seemed clear: to wrest control back from the profligate sexual revolutionaries who were institutionalizing barbarity on campus and in the society at large.

Such fierceness seemed misplaced when you consider the current state of Bork's enemies, the balding, spreading, determinedly middle-class dilettantes—the *faux rouge*—conveniently symbolized by the hapless Biden, the hope of a generation (self-proclaimed), sitting dejectedly across the table from the judge. In his failure, gracefully admitted but crushing nonetheless, it seemed that the senator from Delaware came closer than ever to representing the lost dreams and encroaching mortality of the "suburbanite kids," now middle-aged and drifting, whose votes he had sought to win. ■

his valet helped him into his John Weitz blazer. "Yes?"
he said, "to what do I owe the honour of this visit?"
I spotted the gun bulging under the valet's black jacket.
I said, "Sorry to disturb you but I was looking for the

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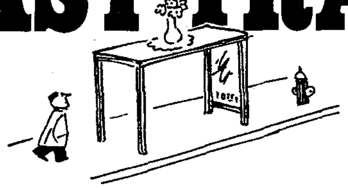


EDITED BY ERIC POOLEY

TRUE TALE

Bank Heist

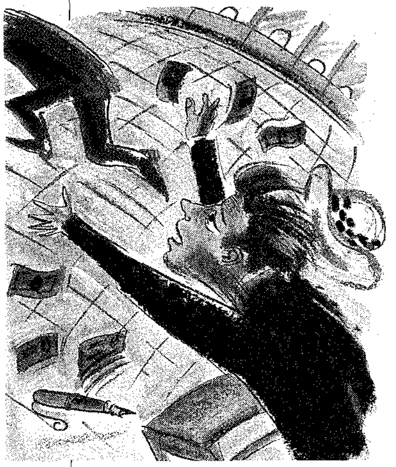
I WENT TO THE BARCLAY'S Bank on Park Avenue at 49th Street to get some traveler's checks. The teller handed them over and chanted the ritual admonition: "Sign these before you leave the bank." I sat at a desk just inside the front door, started to sign, and was about halfway through the stack of checks when a well-dressed man took the seat to my right. Another appeared on my left.

The man on the left made an odd sound; when I looked over, I noticed a dozen dollar bills scattered on the floor. The man said they weren't his, so I turned to my right.

"Are these yours?" I asked.

"Nope."

I leaned down to pick up the bills, and as I rose, I saw that the seated man was gone. So were the unsigned checks that had been on the desk. The man was heading out the door; I lunged and grabbed his jacket. As my grip tightened, the second man punched me in the back of my neck and sent me sprawling into the bank's entryway. I jumped to my feet in time to grab the fleeing man again as he reached the outer door. He turned and threw the checks at me, then raced out into traffic.



Rather than leave my unsigned checks on the floor, I turned back. A Good Samaritan had gathered them up. The second man had vanished.

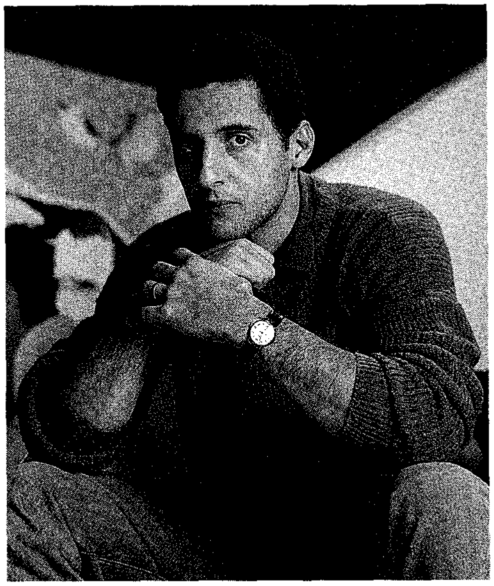
I went back to my seat and finished signing the checks. As I was stashing them safely away, I realized that—though slightly sore of neck and shoulder—I had made $12 on the deal. STEVE BIRNBAUM

BRIEF LIVES

JOHN TURTURRO'S BAD-GUY BLUES

JOHN TURTURRO IS LYING ON THE sidewalk with a red arrow in his back. He's on the set of a movie called *Five Corners,* searching for the perfect death pose. He splays a little finger and catches his left foot behind his right knee. He pulls his shoulder off the ground and turns his bloody face to the sky. His body suddenly seems shattered.

"He makes a million calculated gestures," says Tony Bill, who directed *Five Corners,* an evocation of the Bronx in 1964 (it opens October 14). "He knows how to unleash the force."



"I'll only do a bad guy if he's emotionally complex."

A New York actor in the De Niro mold, Turturro uses precise brushstrokes to create characters that are never simply evil: The edgy, erratic smuggler in *To Live and Die in L.A.* Paul Newman's icy partner in *The Color of Money.* The deranged ex-con in love with a girl from the old neighborhood (Jodie Foster) in *Five Corners.* "I get a lot of offers to play bad guys," says Turturro, 30, whose Queens accent and irregular features make him a surefire villain. "I'll only do a bad guy if he's also emotionally complex."

Being good at being bad, says Turturro, is not something he learned growing up in Rosedale, where his father is a builder and his mother a singer. He learned it from Hollywood. "I was wild about the underdog. I used to cut out pictures of movie stars for a scrapbook and splice my own picture in." A fascination with Robert De Niro propelled him to read for Martin Scorsese's *Raging Bull.* "I memorized a scene from Jake LaMotta's book. I got there and I said, 'I want to do the scene,' and Scorsese laughed and said, 'What scene? There isn't even a script yet.' " Scorsese liked his enthusiasm and gave him a bit part.

The role helped define Turturro's ambitions. A scholarship to Yale's drama school helped prepare him for the stage. Since graduating in 1983, he has worked steadily Off Broadway; in 1985, he won an Obie.

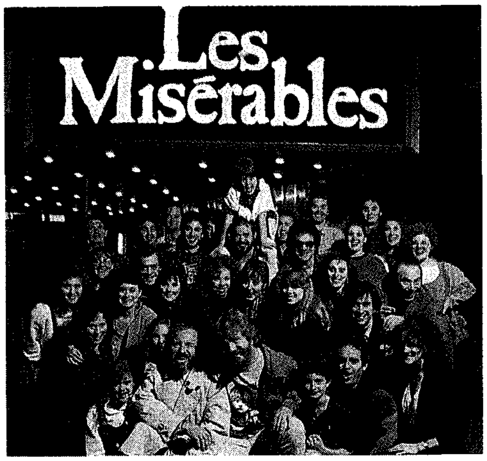
Now, says Turturro, his bad-guy days may be numbered. In his next movie, *The Sicilian* (due out October 23), he plays an "Italian Robin Hood." He's working on his own script—evolved from a one-act he wrote and performed Off Broadway last year—about the "artistry, humanity, and struggle of a family of builders."

"Playing classics like Ionesco and Shakespeare makes me appreciate some of the subtle elements of character," he says. "But I'll always play troubled characters. They can be the most interesting." PEG TYRE

Photograph by Dana Fineman/Sygma. Illustrations: top, Guy Billout; bottom, Beata Szpura.

LOCAL HEROES

LES MERVEILLEUX



Les Mis *cast: Helping the outcasts.*

THE MOST MOVING thing about *Les Misérables* isn't the waif on the poster or the squalor onstage—it's the homeless people under the marquee. "You can't do this show," says Leo Burmester, who plays the corrupt innkeeper Thenardier in the hit musical, "without seeing the homeless asleep outside the stage door."

That's why, on October 18, the cast of *Les Mis* is doing a benefit for the homeless.

"Let's face it," says Colm Wilkinson, who stars as Jean Valjean, the outcast who redeems both himself and the beggars of nineteenth-century Paris. "If any show is an example of degradation and poverty, this is it."

Ironically, it was Burmester—the villain—who rallied the troops in life. "He's the *real* Valjean," says Wilkinson.

The idea for the benefit came to Burmester last February, when the show was at the Kennedy Center, in Washington, D.C. Every night, he'd leave the Center and walk to his hotel, passing people asleep in the streets. At a meeting to discuss the Broadway opening, he brought up the idea of a benefit for the homeless.

It was as if he'd said what was on everyone's mind.

The cast hopes to raise $300,000 for Emmaus House, the Coalition for the Homeless, and the Partnership for the Homeless. Tickets, priced from $75 to $500, are available through the *Les Misérables* Benefit Committee (473-1949).

"Sometimes," says Randy Graff, who plays the doomed factory worker Fantine, "I feel that *all* of our performances should be benefits." PATRICIA BURSTEIN

OVERHEARD

AT SECOND AVENUE DELI: One waitress, carrying a heaping platter, to another: "I'm reading a wonderful book. It's called *The Hungry Self.*"

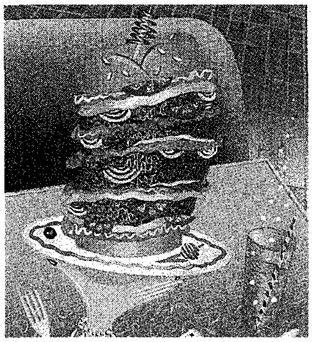
A waiter, to patron eating kasha soup: "So, what else can I get you?"

Patron: "I have a twin double coming, but the other waiter is bringing it."

Waiter: "The *other* waiter! Why you asking him? From him you won't get nothing."

Patron: "I got from him the kasha."

Waiter: "Humpfh. *Kasha.* Kasha is *easy.*" RHODA KOENIG



THE SPORTING LIFE

Pool Party

WORD IS SPREADING among New York pool sharks: Tekk Billiards, a new pool hall at 75 Christopher Street, has a stylish, high-tech décor. It has brand-new equipment. Best of all, its floor isn't one huge ashtray.

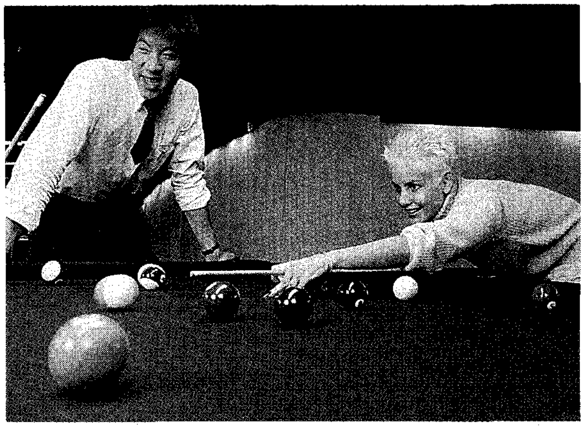
Until now, the only game in town has been in bars or at Julian's, the classic 60-year-old hall on East 14th Street. At Julian's, a table costs $5 an hour (plus $1 for each additional player), and there's usually a two-hour wait. An hour at Tekk is $1 more, and there's no wait—yet.

In the 1920s, New York had 4,000 pool halls, but Tekk is the first to open here in fifteen years. Owner Bob Ribetti, 44, is trying to position pool as a pastime for young professionals. "*The Color of Money* was good for the game but bad for its image," he says.

Tekk's walls are off-white, its floors and ceilings are black, and all 31 Gandy "Big G" tables have a black-matte finish. Though minimalist, Tekk is also appropriately dim and shadowy. In the playing area, the only lighting comes from overhead lamps beamed onto the tables. Like a speakeasy, Tekk is in a basement, reached by a steep, black-walled stairway with a fluorescent-blue rail—which lends a stylish, mysterious feel.

Ribetti, a former graphics designer who used to play at Julian's, and partner Peter Leong, 30 (a Burmese man who remembers his father's snooker games in Rangoon), say that pool is a sociable sport. "There's no strength factor," says Ribetti, "so men and women can compete."

Right now, Tekk's players are a mix of neighborhood types in casual dress, old-timers from the boroughs, writers, artists, and a few lawyers in pin-striped suits. One woman who loves the place is Evelyn Robles, 29, who learned the game from her grandfather, a Brooklyn pool-hall owner. "I like it here because I can sit down on a bench without having to worry what's on it," she says.



Moy and Robles at a table for two.

Laurence Moy, 27, a lawyer with a midtown firm, plays in his business suit after work. "I grew up in Nanuet, where my dad's Chinese restaurant was next to a pool hall," he says. "When you're on top of your game, all the day's problems vanish. And here, in the darkness, there is nothing to distract you. Somehow," he says, "in that darkness, there is . . . danger, some evil perhaps, and that's what pool players love."

BARBARA COSTIKYAN

Photographs: top, Louis Psihoyos; bottom, Erica Lansner/Photoreporters. Illustration by Julia Gorton.

ART BEAT

An Equitable Arrangement

Wilson and Stave team up for art.

MARTHA WILSON WAS frustrated. The director of Franklin Furnace, the downtown museum and performance space, had taken part in a panel discussion at the Equitable Life Assurance Society, on West 51st Street. Talking about the proper setting for art (museum, gallery, nightclub, street), the panel—including *New Criterion* editor Hilton Kramer, State Council on the Arts chairwoman Kitty Carlisle Hart, Area owner Eric Goode, and Wilson—agreed on nothing.

After the ordeal was over, a woman introduced herself to Wilson. Pari Stave, 30, curator of the Equitable's art collection, agreed with Wilson that corporations play it safe when they support the arts. More important, she wanted to do something about it.

On October 1, in the Equitable's 495-seat auditorium, that something takes place: "The Avant-Garde Breaks Into Midtown," a benefit for Franklin Furnace.

Wilson, 39, calls the event "a sort of a *Reader's Digest* view of what the avant-garde is doing." Stave, as it happens, was an art consultant for the Reader's Digest Association before joining the Equitable. In fact, it's hard to imagine a less likely team. Stave favors turtlenecks and calls herself "straight-looking." Wilson wears flowing clothes and cuts her carrot-red hair in an asymmetrical style. The differences don't matter.

"Here's someone trying to mine a new art form," says Stave. "And I'm in a position where I'm able to help."

"Pari works in a corporate environment," says Wilson, "but she's adventuresome."

The benefit is timed with the centennial of the birth of Marcel Duchamp, an influence on Wilson when she founded Franklin Furnace in 1976. With a show featuring Laurie Anderson, Ken Butler, and what Wilson calls "the avant-garde that's *consumable,*" Wilson will try to keep control of an event housed not in the cellar of 112 Franklin Street but in the auditorium of a corporate tower. SHARON EDELSON

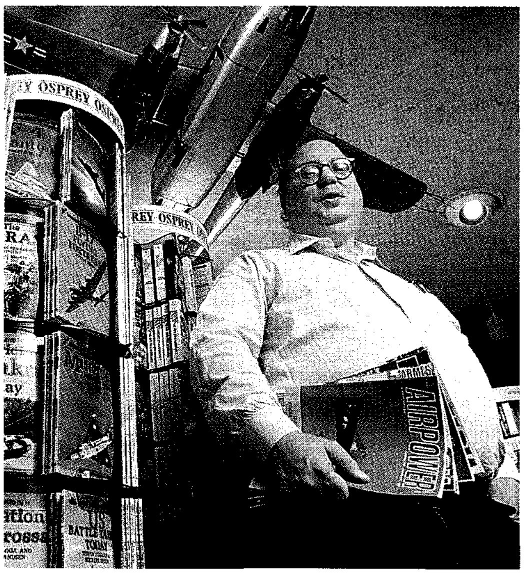
SCENES

SKY'S THE LIMIT

JIM SIMMS, A TWEEDY MAN who flew F-86 jets in Korea, is looking for information on his old unit. Joe Zrodlowski, wearing Army Airborne fatigues, is riffling through *Panzer Grenadier Division Grossdeutschland.* And a middle-aged man named Ed—who's not a combat veteran—picks up the latest issue of *After the Battle.* This number looks good: There's an article called "Beneath the Waters of Truk" and something on "the Rüsselsheim Death March." As Ed reads, a silver model of the C119G "Flying Boxcar" rocks slowly above his head.

It's a typical afternoon in Sky Books International, at 48 East 50th Street, which boasts the world's largest selection of books and magazines on military history and aviation. Academics drift in to browse or chat with the pilots, diplomats, aging staff sergeants, and would-be mercenaries who like to look at anything that has to do with planes, tanks, ships, or guns.

Sky Books was started as a mail-order book club in 1975 by Bill Dean, 60, a former journalist and RAF flight instructor. The staff—war buffs all—goes out of its way to guide customers through the store. Manager Dan David, a portly man with a chatty disposition and an M.A. in military history, returns from lunch with two naval authors. Three punks in fatigues, with chains all about them, come in to browse. In a store that carries *Soldier of Fortune* as well as the works of Lao-tzu, the crazies mingle with the scholars.



Dan David beneath the "Flying Boxcar."

"Oh, boy," says one of the toughs, "*A History of Torture.*"

But the mood inside the store is more cheerful than ominous, and the atmosphere is seductive. Even the die-hard pacifist risks leaving Sky Books with a budding interest in biplanes of the interwar period or in the assault on the fortress at Eben Emael. PETER WEBER

PRICES

HERE'S WHAT IT COSTS TO watch the leaves turn this year:

☐ Cadillac Sedan de Ville, rented from Avis (1-800-331-1212), $79 a day.

☐ Weekend stay at Berkson Farms, Enosburg Falls, Vermont (802-933-2522), $200 for two, including meals.

☐ Roll of 24-exposure Kodak 35-mm. film, at M. H. Lamston (275 Third Avenue), $4.19.

☐ New Balance hiking boots, at EMS (20 West 61st Street), $85.

☐ Gallon jug of freshly pressed apple cider from Clinton Cider Mill, Clinton, New York (315-853-5756), $2.

Photographs: top, Patrick Harbron/Sygma; right, Bettmann Archive ; bottom, John S. Abbott.

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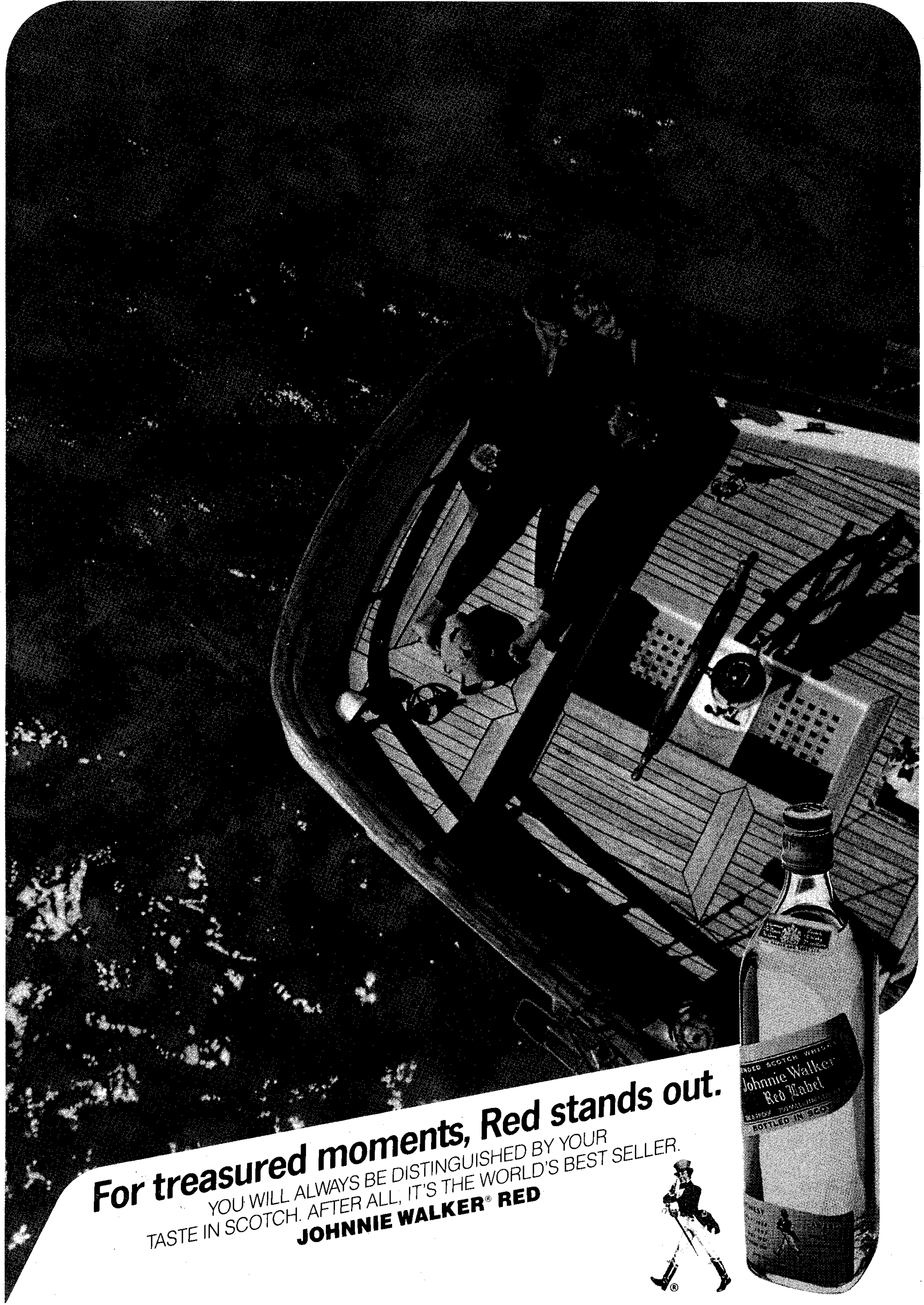
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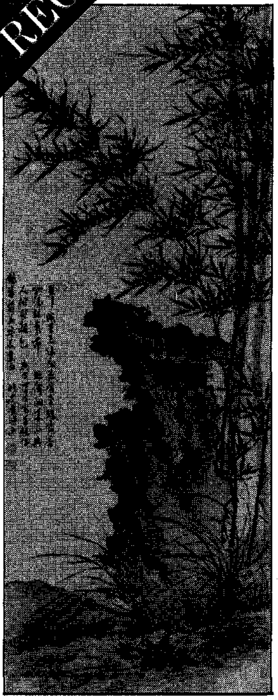
BY RUTH GILBERT

The Korean American Parade—October 3 from noon to 3 p.m. on Broadway from 41st to 25th Street—has 22 floats and 5,000 people and fan, sword, shaman, and mask dances and Korean dragons and a preview of the 1988 Seoul Olympics. Can you wait?



'THE CHINESE SCHOLAR'S STUDIO'

From October 15 through January 3, the Asia Society shows rare objects from the late Ming period. Above is Lu Dezhi's Orchid and Rock Amidst a Clump of Bamboo *(1660).*

THE MOSCOW VIRTUOSI

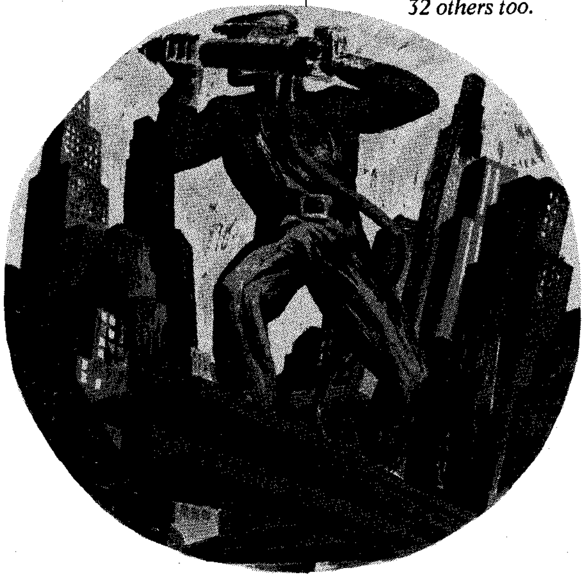
This young man is Vladimir Spivakov, a conductor and violinist. He'll be at Avery Fisher Hall October 4 at 3 p.m. with pianist Vladimir Krainev and trumpeter Stephen Burns—all part of this season's "Great Performers" series.

RADIO CITY MUSIC HALL

Japanese synthesist Kitaro appears here October 5, so get in line—don't miss a chance to hear him perform compositions from his album Light of the Spirit *and other works with Asian trappings.*

'AMERICAN SCREENPRINTS'

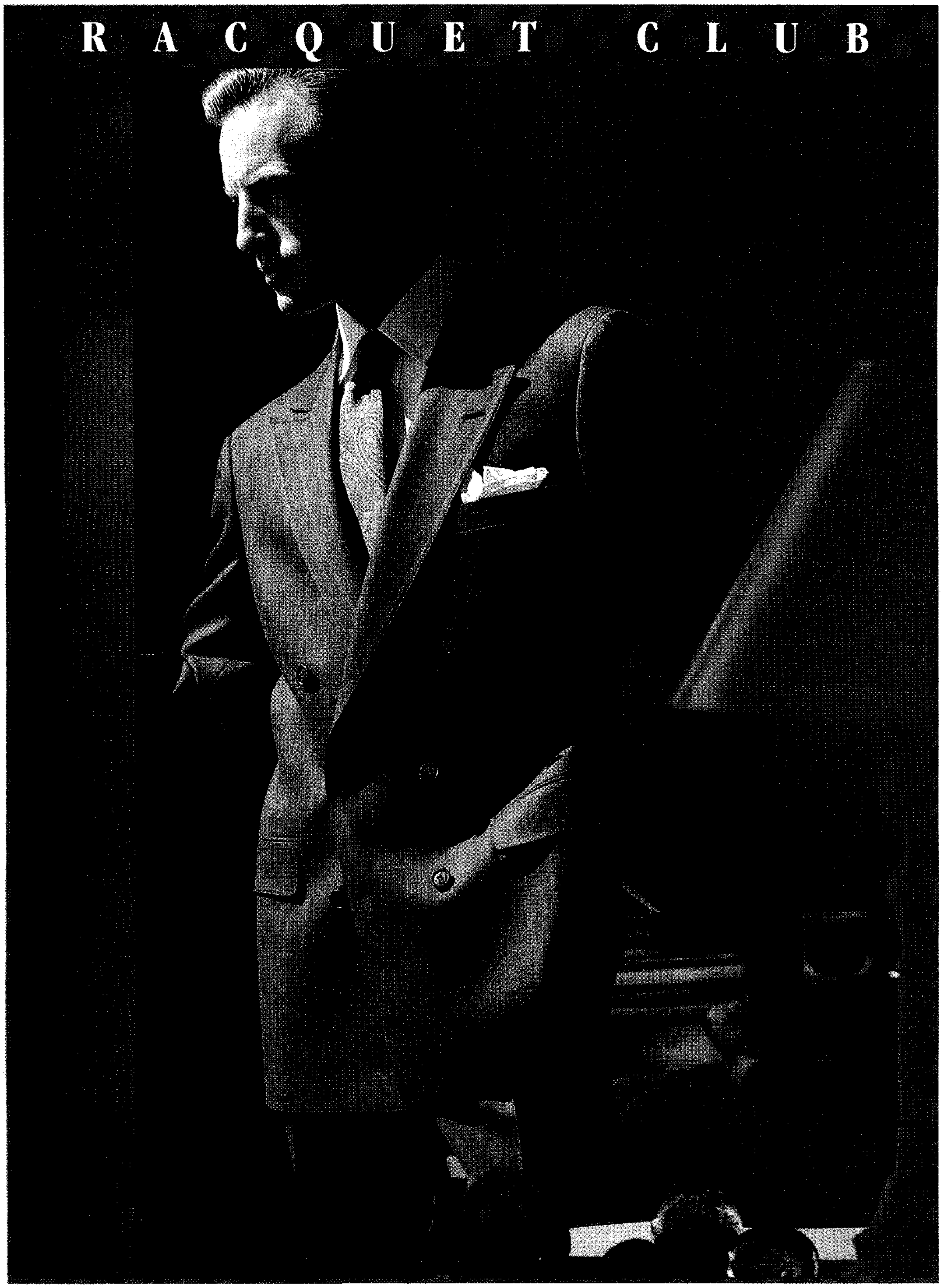
Here is Harry Sternberg's Riveter, *a 1935 work on view at the National Academy of Design October 2 through December 6. See prints by Jasper Johns, Stuart Davis, and 32 others too.*



'NEW WORKS '87'

Above are Lee Chamberlin and Monica Moran in Jim Luigs's Not to Mention Her Love, *about a twenty-year friendship. It's one of two bills in a rotating repertory September 30 through October 10 at the Cubiculo space.*

Photograph, bottom left: Martha Swope Associates/ Rebecca Lesher



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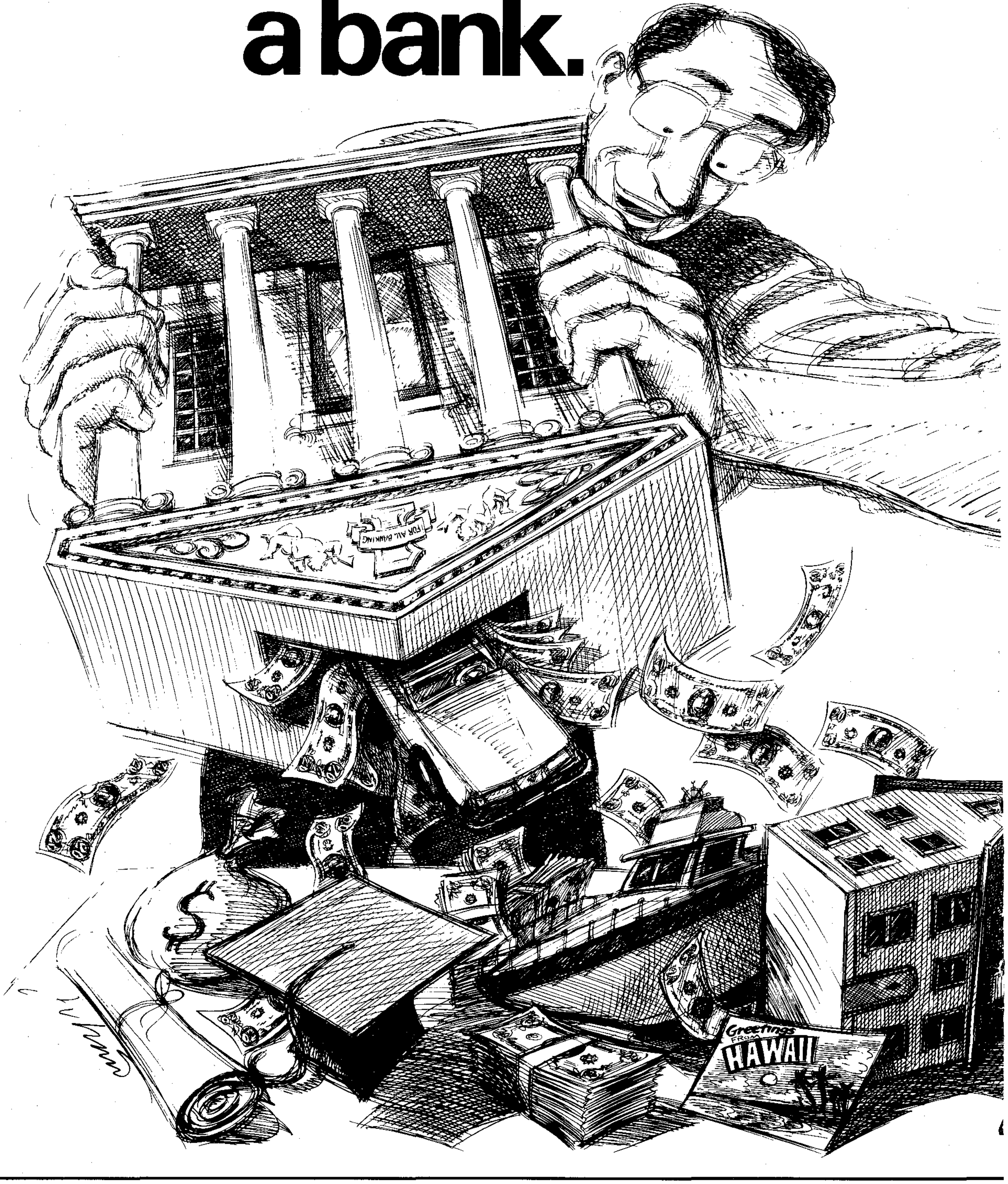
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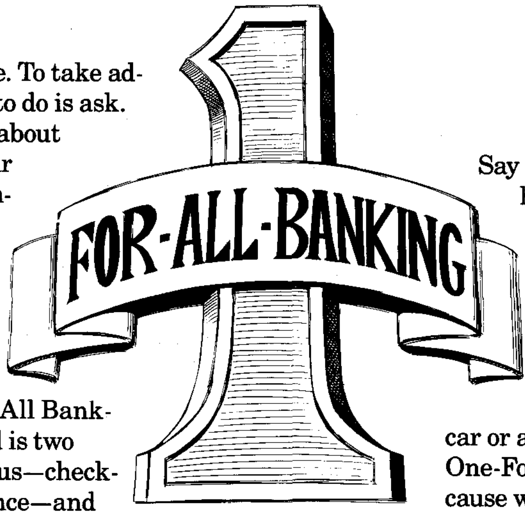

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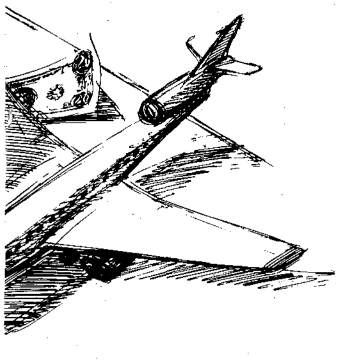

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New York

THE SHADOW

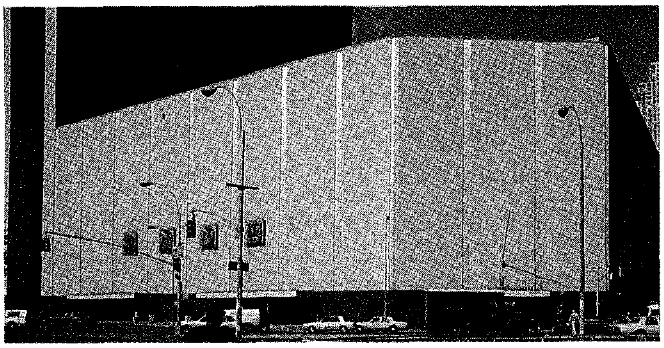
THE UPROAR OVER THE BIG COLISEUM PROJECT

BY JOHN TAYLOR

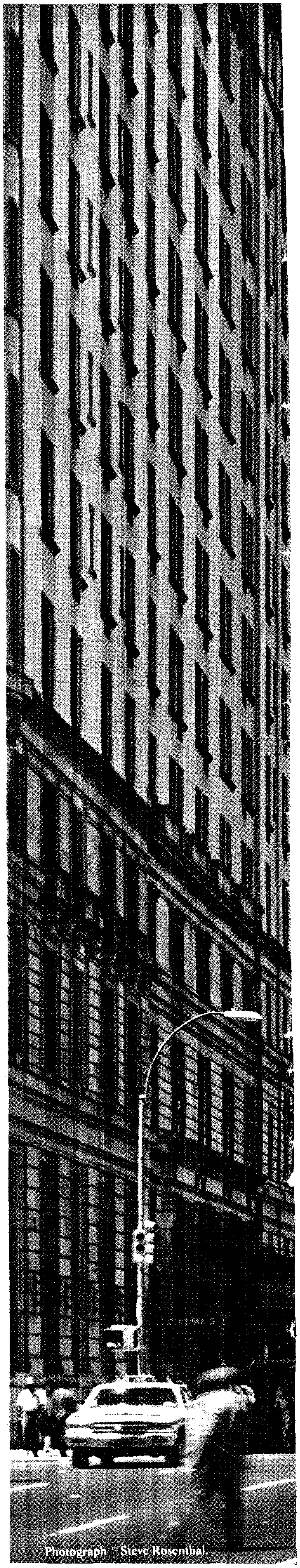
TO OPPONENTS OF the skyscraper proposed for Columbus Circle, the huge shadow that the building will cast has become symbolic of the wretchedness, the greed, the scandalous excess that in their minds defines the undertaking. To these horrified people, the shadow is not just a shadow. It is the Shadow.

Observe its progress. If the building is put up on the scale now envisioned, the Shadow will begin to slide ominously across Central Park West by early afternoon, chilling and darkening the park benches on that avenue and driving before it the elderly people who take the sun there. After two o'clock on every day of the year, the Shadow will crawl into the park itself, shrouding paths, lawns, stands of birch and oak.

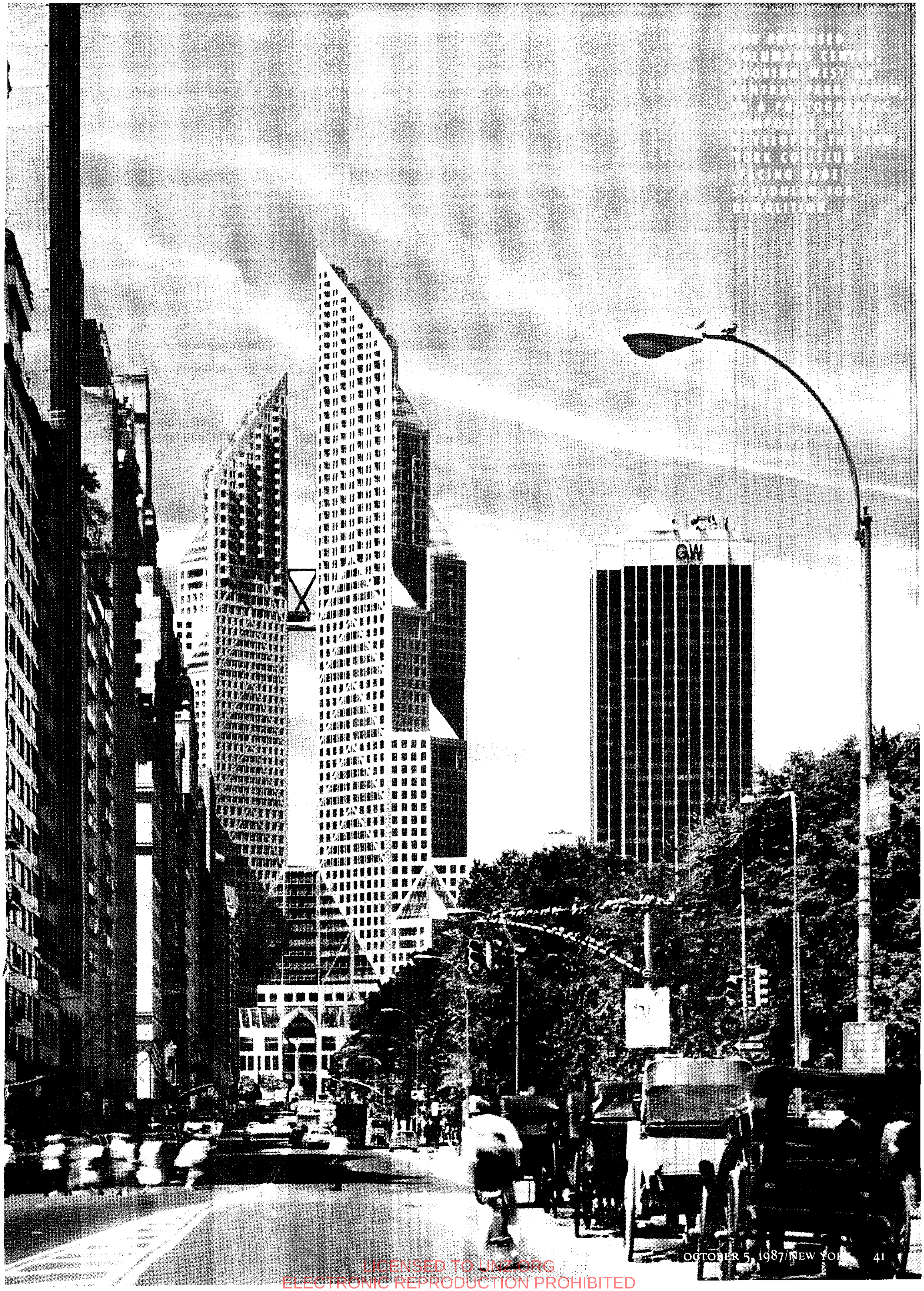
As it sweeps across the park, the Shadow will grow, reaching



© 1987 by Frederick Charles.



Photograph: Steve Rosenthal.



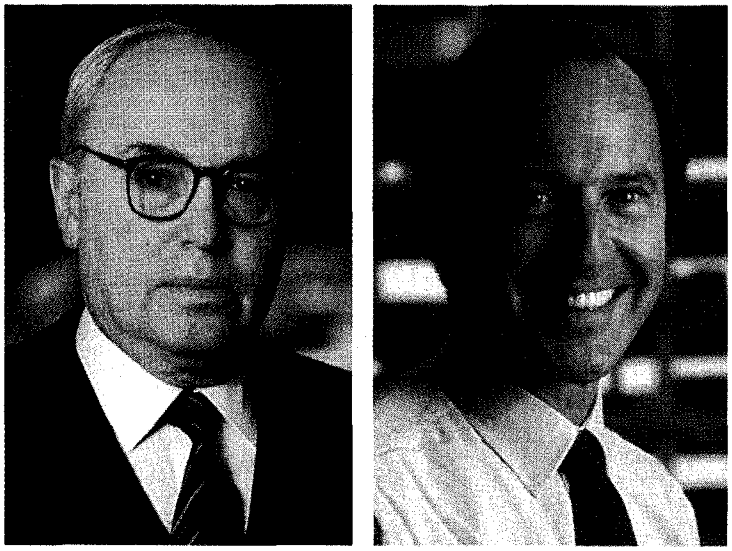
THE PROPOSED COLUMBUS CENTER, LOOKING WEST ON CENTRAL PARK SOUTH, IN A PHOTOGRAPHIC COMPOSITE BY THE DEVELOPER. THE NEW YORK COLISEUM (FACING PAGE), SCHEDULED FOR DEMOLITION.

ONE LEADING CRITIC ARGUES THAT THE BUILDING "HAS COME TO STAND FOR EXCESSIVENESS IN NEW YORK."

northward and enveloping ever greater expanses of the landscape. By 5 P.M. in April, it will begin to darken the slides and swings of the Heckscher Playground—darkening, too, of course, the children playing there. For the next two hours, the Shadow will continue to grow, eventually covering the heavily traveled walks around Wollman Rink and the Pond.

As winter approaches and the sun is lower on the horizon and the Shadow consequently longer, it will extend across the entire park and even past Fifth Avenue. In the depths of December, when the reduction in natural light has already put a portion of the population into metabolically induced depression, a stretch of the park almost a mile long—and reaching almost to the Metropolitan Museum—will be plunged into darkness a full half-hour before sunset by the hulking colossus.

Without the Salomon Brothers deal, one New York official says, Boston Properties would not have won the site.



SALOMON'S GUTFREUND; DEVELOPER ZUCKERMAN.

The mere prospect of such a massive building at the border of Central Park drives certain people almost speechless with outrage. In others, such as Kent Barwick, president of the Municipal Art Society, it summons magnificent rhetorical thunder. "This building," he declaims, "will do more to impair the quality of life in New York than any other building ever built in the city's history."

Columbus Center, as the project is called, will be built by Mortimer Zuckerman's development firm, Boston Properties. This has not been the easiest year for Zuckerman, who in addition to his real-estate activities is owner of *The Atlantic* and *U.S. News & World Report* magazines. Some media people say that for all its new faces and circulation gains, *U.S. News* continues to lack focus. This summer, a messy suit with the former owners of *The Atlantic* led to the disclosure that Zuckerman, worth approximately $250 million, paid no federal income tax for the last five years by claiming paper losses on real-estate ventures. Now Zuckerman, who bought a $6-million penthouse on Fifth Avenue only last year, finds himself in the midst of a vicious, emotional dispute with some of his most prominent neighbors.

The driving force behind the coalition marshaling to halt the project is Jacqueline Onassis, a member of the art society's board, who lives on Fifth Avenue in the Eighties. Using the incomparable pull of her name to enlist establishment support, Onassis, who describes the building as "monstrous," has been able to draw into the fray everyone from Henry Kissinger (who lives at River House overlooking the East River) to Walter Cronkite (East 84th Street). But by far her most outspoken ally in the campaign is that embodiment of moral rectitude, Bill Moyers (Central Park West)—and he is lavishing all of his considerable civic passion on the cause.

The group now girding for battle believes that nothing less than the city's moral conscience is at stake. Columbus Center, they say, is more than just another bad building: Standing like some towering pillar of contempt over Central Park, it will forever mar the city's pre-eminent public space. And as such, they say, it will represent the triumph of greed over good government.

The Municipal Art Society has sued the city and the Metropolitan Transportation Authority to halt construction of the building. Late in August, a judge in State Supreme Court heard arguments on the case. He is expected to issue a ruling in November, at the earliest—and it will inevitably be appealed. To stress how seriously the society takes the matter, Barwick likes to point out that this is only the third time in memory that the society has gone to the extreme of filing a suit against the city. He likens the conflict to the society's legendary battle in the mid-seventies to prevent construction of a tower atop Grand Central.

"This building has hit some chords," he says. "It has come to stand for excessiveness in New York. By the time this is over, you'll see the re-emergence of the popular voice in what happens in this city. This is going to be the biggest fight since Grand Central."

THE COLUMBUS CIRCLE SITE IS INDISPUTABLY ONE OF the most spectacular in the city. An office tower there would enjoy stunning views not only of midtown, Central Park, and the East and Upper West Sides but also of the Hudson River, the George Washington Bridge, and the New Jersey Palisades. The building would also be very much on view itself. The location, at the park's corner, together with the relative absence of other skyscrapers in the immediate neighborhood, would make it—particularly from the west—the most visible addition to the New York skyline since the Citicorp Center.

Technically owned by the Triborough Bridge and Tunnel Authority, the four-acre Coliseum site is one of the largest to come on the market in midtown in 50 years. Developers had been salivating over it for years. Now Zuckerman is almost ready to begin demolition. And by 1990, if he and his allies at City Hall prevail, the site will hold the sixth-tallest building in Manhattan.

Ed Koch and his aides see the project as pivotal for the city. To begin with, the developers will pay an astonishing $455.1-

Photograph, right: Michelle Singer/Outline.

million for the property—more than double what the city expected the site to fetch. What's more, Columbus Center will generate about $100 million a year in tax revenues. About half of that will be real-estate taxes, making it the highest payer of real-estate taxes in the city after Rockefeller Center.

Salomon, Inc., the parent company of the investment bank Salomon Brothers, will be the majority owner as well as the prime tenant of Columbus Center. Its participation guarantees that—at a time when major corporations have again begun to flee the city—New York's largest investment bank will consolidate operations here, thereby ensuring the city's position as the world's financial center. "Our heritage is in New York," says John Gutfreund, chairman of Salomon, "and we are looking forward to our new home in the Coliseum site."

City planners, for their part, argue that the project will definitively establish the west side of midtown as a prestigious office location, easing pressures on the overdeveloped East Side. Finally, the project's participants say, it will revitalize the long-neglected neighborhood around Columbus Circle. "This will be the cornerstone," says Zuckerman. "It will replace dead space on what is the hinge of the Upper West Side."

But controversy has followed the project at every step. Some people complain that the city is rashly disposing of its real estate without regard for the long-term public interest. "The city has to sell, sell, sell," grouses Halina Rosenthal, president of the Friends of the Upper East Side Historic Districts. "What are we here, Orchard Street?"

The city's decision to award the site to Boston Properties and Salomon has prompted an entirely different set of complaints. The team, it was charged, enjoyed special "relationships" with city officials that gave it an unfair advantage over other competitors. Last year, a state assemblyman held hearings on the selection process, then issued a report claiming it was "tainted."

THE SHRILLEST OUTCRIES, HOWEVER, HAVE BEEN REserved for the actual building intended for the site. The architect, Israeli-born Moshe Safdie, has designed a pair of soaring, irregularly structured towers (one 68 stories, the other 58) that are joined at the base by a large glassed-in galleria. Following the curve of Columbus Circle, the galleria will contain stores, restaurants, and movie theaters. By any measure, the building is huge, and it is made all the more noticeable by its distinctive pink-granite exterior and the stippled arrangement of windows, balconies, and exposed chevron-shaped structural supports—features that combine to give the impression that the towers are sheathed in a sort of reptile skin. "It's a controversial design," Zuckerman admits. "Like all great art, it irritates people's sensibilities until they get used to it."

Which, to judge by the reaction of architecture critics, may take a long time. They have called the building "a mess," "a disaster," "the hulk," "ice mountain," and just plain "ugly." *New York*'s Carter Wiseman described it as "an apparently random stacking of forms" and "an open shirt where collars and ties are called for."

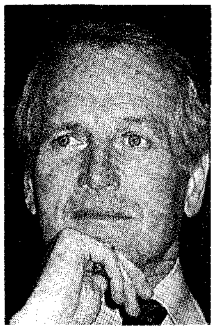
But controversy was inevitable. "Every major project created in the city has been greeted with the polemic that it will destroy the city, and that includes the Brooklyn Bridge," says Abraham Biderman, the city finance commissioner and a leading advocate of the project.

Still, no one likes to take abuse, and the city and the developers had hoped that when the Board of Estimate approved the sale of the site last February, they could put the controversy behind them. But it has now flared more vehemently than ever. In its lawsuit, the Municipal Art Society has charged that the sale violated zoning regulations, that the approval process for the project was "fatally flawed," and that the environmental reviews were "glaringly incomplete." If the suit is success-

Bill Moyers and Jacqueline Onassis, before a rendering by critics.

Henry Kissinger.

I. M. Pei.


Paul Newman.

Norman Lear at his California home.

Opponents believe that nothing less than the city's moral conscience is at stake in the battle.

SOME OF THE PROJECT'S CELEBRATED CRITICS.

Photographs: top, Chiasson/Gamma-Liaison; center left, Allan Tannenbaum/Sygma; center, Charles Vioujard/Gamma-Liaison; right, Geoffrey Croft/Outline; bottom, Bob Riha Jr./Gamma-Liaison.

FROM THE START, THE CITY HAS BEEN UNABASHED ABOUT ITS GOAL—GETTING AS MUCH MONEY AS POSSIBLE.

ful only in delaying the project for a length of time, it may force Zuckerman and Gutfreund to abandon their plans altogether. That, of course, is the idea.

The project's opponents like to talk about how they represent "the popular voice" in New York. But city officials claim *they* are the ones acting on behalf of the multitudes. The opponents, city officials suggest, are primarily socialites, celebrities, and members of the East Side elite. "I'll bet very few of the project's critics ever ride the subways," says Abe Biderman.

The object of selling the site has all along been to raise money to make capital improvements in the transit system, which was verging on collapse just a few years ago. To command a high price, city officials had to allow a developer to raise a tall building there. Such a structure would inevitably cast shadows on the park. That was regrettable, the officials felt. It would make the park by some small measure less pleasant in certain areas at certain times of the day.

On the other hand, city officials say, they had to concern themselves with the 6.4 million people who ride the subways, buses, and commuter lines for as much as two hours a day and who have to endure the overcrowding, delays, breakdowns, graffiti, filth, stench, crime, noise, and track fires. The Metropolitan Transportation Authority is about to enter the second, $8.6-billion phase of its capital-spending plan, and despite the trade-in from Westway, another $500 million is needed.

"Critics of the Coliseum sale claim that our primary motivation was the amount of money it would generate," says Robert Kiley, chairman of the MTA. "They are absolutely right." Kiley points out that the money raised by the sale—all of which, he insists, will go into the capital improvement program—translates into more than 400 new or 800 rebuilt subway cars, or 177 miles of new track, or 2,800 new buses. The relief that these improvements will bring to millions of commuters, he argues, more than offsets the negative impact of a shadow on the relative handful of people using those portions of the park when it passes over.

And anyway, Kiley and other officials claim, the issue of the Shadow has been shamelessly exaggerated. First, they say, the park is hardly a tabula rasa. "Early in the morning, the Pierre and GM building cast ghastly shadows on the park," says Columbus Center's architect, Moshe Safdie. Biderman adds, "I'll bet many buildings where the critics live border the park and cast shadows on the park at some point."

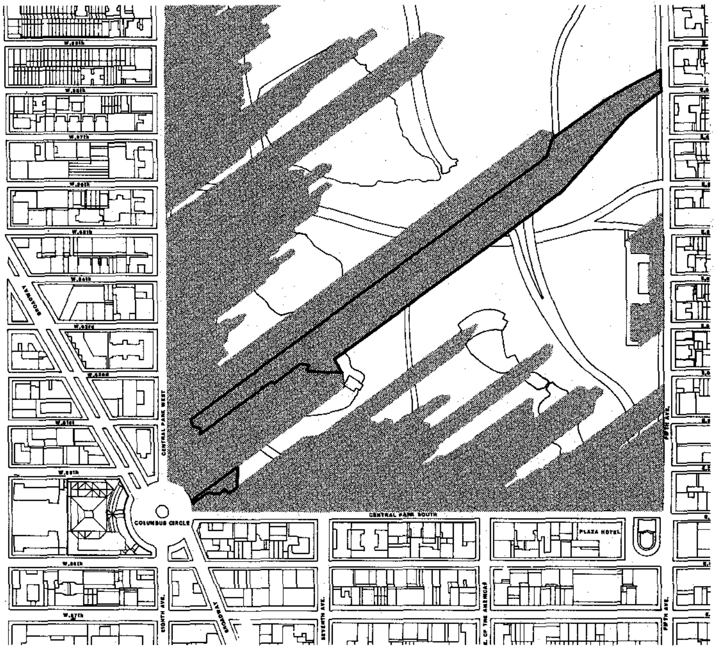
For much of the day, as its defenders take every opportunity to mention, Safdie's twin-towered structure will cast no shadow at all on the park. When it does, for a few hours in the afternoon, the park will already be layered in shadows from other skyscrapers. "The additive shadow is minimal," argues Safdie. "A great deal of demagoguery is going on. It's a cause célèbre."

The year 1892 marked the 400th anniversary of Christopher Columbus's arrival in America. Seized with a patriotic mania, New York officials ran around renaming things after the explorer. Ninth Avenue north of 59th Street became Columbus Avenue. A statue of Columbus was placed atop a pedestal at the traffic circle on the southwest corner of Central Park, and it became Columbus Circle.

As an address, the circle itself never acquired the cachet of Central Park South or Central Park West. It consisted of a thicket of inexpensive low-rise commercial buildings near the steaming tenements of what was then known as Hell's Kitchen. For many years, the circle's distinguishing feature was the collection of large billboards and electric signs that echoed those in Times Square. It was home in the early part of this century to the International Theater, which was jokingly referred to in the theater world as the "Arctic Circle," not only because of its distance from 42nd Street but because reaction to a number of plays performed there had been rather chilly.

During the Depression, the tenements in back of the circle deteriorated markedly, and *The WPA Guide to New York City* says the circle itself acquired a "somewhat abandoned appearance." The area seemed ripe for urban renewal. In 1952, Parks Commissioner Robert Moses condemned two blocks of tenements and seedy commercial buildings between 58th and 60th Streets, closed off 59th Street from the circle to Ninth Avenue, and constructed the New York Coliseum. One of the least appealing buildings in New York, the Coliseum has been described as "late neo-fascist" in design. Like some foraging dinosaur, Moses then lumbered west to chew on that part of the neighborhood. Not long after the Coliseum was completed, wreckers began to clear the way for the Fordham University extension and Lincoln Center. In 1965, Huntington Hartford's Gallery of Modern Art, with its widely ridiculed lollipop arches, opened (it is now the city's Department of Cultural Affairs). Five years later, Gulf & Western's 43-story tower completed the set of buildings that currently defines Columbus Circle.

The circle today has no more cachet than it did 80 years ago. But Central Park's heavily wooded southwest corner has never had the appeal of its southeast counterpart. It lacks the features, such as the zoo and the skating rink—not to mention the handsomely designed Grand Army Plaza—that draw people to the southeast corner. And Columbus Circle itself is a frantic, intimidating place. The convergence of three major thoroughfares makes for heavy traffic, whose congestion and chaos is worsened by the circle's atrocious configuration. "It's incredibly dangerous for pedestrians," says Stephen Wilder, who lives in the neighborhood and is a co-plaintiff in the Municipal Art



MARCH 21 AND SEPTEMBER 21 AT 5 P.M.

Society's lawsuit. "You don't even want to try to make it over to the fountain [in the circle]."

Avoided by ordinary citizens, Columbus Circle has long attracted other types. For years, prostitutes have loitered at the corner of Broadway and 60th Street. Purse and chain snatchings are commonplace. And drug dealers lounge insolently in front of the Maine Monument at the Merchants' Gate, as the Columbus Circle entrance to the park is called. They hide their stashes inside the park and use the circle's public telephones as outdoor offices; the situation has become so noisome that neighborhood people have tried to get the telephones taken out.

BY THE MID-SIXTIES, CITY OFFICIALS RECOGNIZED the need for a larger exhibition hall. But not until April 3, 1979, did Governor Hugh Carey sign legislation providing for the development of the Jacob Javits Convention Center near the old West 34th Street railroad yards. That signaled the impending availability of the Coliseum site. Regulations put in place when Moses took over the property required that any building there be roughly the size of the Coliseum. Eastern midtown, however, was by then in the throes of the development orgy that began in the late seventies. The ranks of new towers being built there had put pressures on everything from subways and sidewalks to light and air. As a result, the city rezoned midtown in 1982 to discourage further building on the overcrowded East Side and to encourage it on the relatively empty West Side. The Municipal Art Society and other civic organizations applauded.

The bulk of the West Side "growth area" was below 58th Street. But one finger of it did curl up and ensnare the Coliseum site. (Critics have subsequently decried this as "gerrymandering.") From the beginning, city officials envisioned a titanic structure on the site to act as an "anchor" and attract other developers. In fact, they constructed a model showing how the rezoning would permit a 130-story tower. Kenneth Lipper, then deputy mayor for economic development, crowed that Columbus Circle might soon hold "the tallest building in the world."

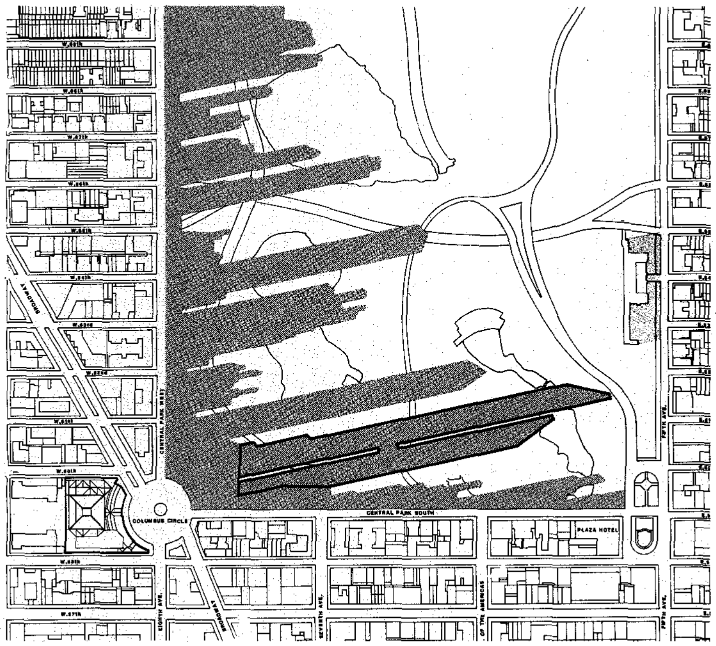
The center's enormous shadow (outlined below in black) will move around the southern area of Central Park, depending on the time of year.

In February 1985, the MTA released what is called a Request for Proposals, inviting developers to submit bids and models for the Coliseum site. Among the request's many controversial elements, none provoked more criticism than the bald statement that "the amount of the purchase price offered . . . will be the primary consideration." The uproar grew louder when the city, which had initially estimated it would get only $220 million from the sale, found that developers were willing to pay double that amount. The only way a developer could afford such a staggering price was to erect a mammoth building that would bring in revenues large enough to cover his mortgage. Why, it was asked again and again in editorials and at community-board meetings, why wouldn't the city place a ceiling on the bids—say, $300 million—and in return require developers to put up a smaller, less offensive building?

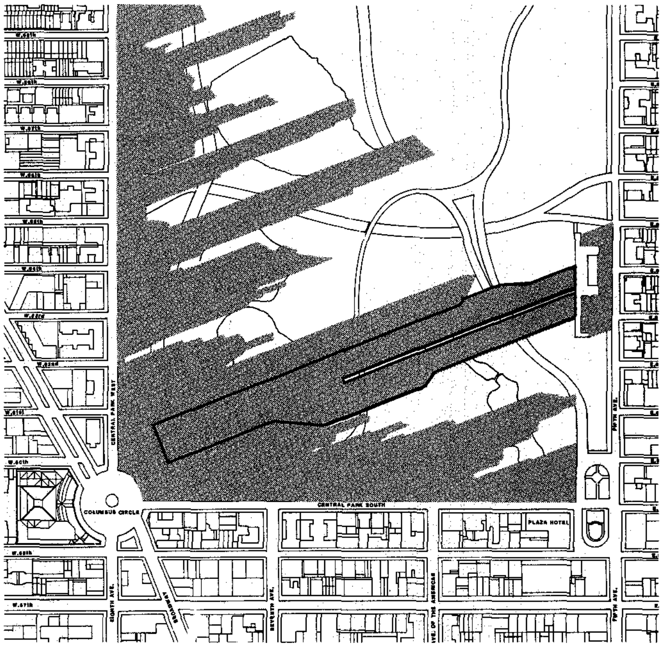
To the city, this was out of the question. Stipulate that the building be *smaller* than the zoning permitted? "It would be a difficult argument to make," says Philip Schneider, principal planner in the Planning Department. "How would you justify the loss of $150 million to subway improvements?" Furthermore, city officials argue, it would have been political suicide. "Imagine the public outcry if we hadn't given it to the highest bidder," says Biderman. "There would have been charges of the biggest corruption scandal ever."

Cynics, however, see such statements as a trifle self-serving. The Koch administration has painted itself as so fervently committed to restoring the transit system that it is *even* prepared to allow a building to go up at Columbus Circle that will throw an oppressive shadow on Central Park. But this is the same administration that for eight years fought stridently for the Westway project, opposing the trade-in that will eventually provide $1.03 billion for the transit system.

The fact of the matter is that the Koch administration—like most of its predecessors—likes big construction projects. They mean lasting memorials to the public servants that bring them to life. They also mean jobs for union members, patronage power, and campaign donations from builders immeas-



JUNE 21 AT 6 P.M.



APRIL 21 AND AUGUST 21 AT 6 P.M.

Shadow projections courtesy of the Metropolitan Transportation Authority.

THE SANDERS REPORT REVEALED A SET OF ENTANGLING RELATIONSHIPS, BUT IT WAS MARRED BY MISTAKES.

urably enriched by the projects. In short, most politicians are, as Biderman says of the Koch administration, "pro-development."

A SECOND FEATURE OF THE REQUEST FOR PROPOSALS was nearly as controversial. This one *required* all developers to apply for a bonus of 20 percent in allowable floor area in exchange for making certain improvements to the Columbus Circle subway station. Opponents of the project have charged that the subway improvements are cosmetic, a mere pretense to allow the developer to put up a large building. One alteration they like to mock is the $8-million repositioning of the main set of escalators at the station to save passengers from having to walk twenty feet. "The nature of the subway improvements is preposterous," says Joe Rose, the head of Community Board 5.

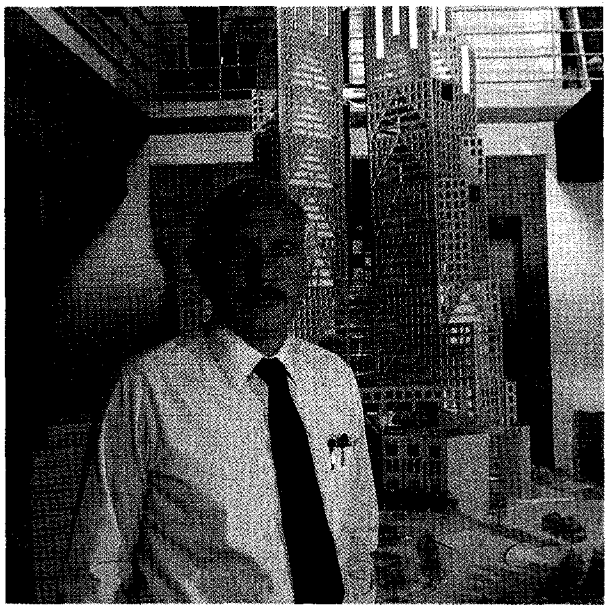
But the station at Columbus Circle is the eleventh-busiest in the city and one of the five most important transfer points. It is also one of the worst-designed, and city officials maintain that the plans—which include widening stairs, adding elevators for the handicapped, creating new entrances and closing old ones—stem from an independent analysis. "It's a cheap shot for people to say this is an expensive 'spruce-up,' " says Con Howe, executive director of the City Planning Department.

The Request for Proposals was also criticized for its skimpy design guidelines. Developers were told only to create a building with retail space on the ground floor, to make the design "relate to certain elements" in the Huntington Hartford building, and to employ an arc-like street wall that would conform to Columbus Circle. Community activists felt that the city should have produced detailed specifications that would have ensured a work of Great Architecture. "This site deserved a landmark symbol for the city, the way the Empire State Building was in its time," says Joe Rose.

But, in a decision that some architecture critics might consider a contemptible abdication of responsibility, city planners felt it was not for them to rule on the building's aesthetics. And even if they were to do so, they say, there is no accounting for the vagaries of taste. Remember the strident criticism of Rockefeller Center by famed urban planner Lewis Mumford? Today, Rockefeller Center's blend of retail, commercial, and public space is seen as the very model of the mixed-use site. Remember how the modernist critics sneered at the Chrysler Building for its Christmas-tree-ornament crown? Today, the building is one of the most popular skyscrapers in the city. And what about all the Sixth Avenue towers that faithfully followed modernist dogma? Everybody hates them.

"What people really don't like about [Columbus Center] is the architecture per se," says Con Howe. "But we don't feel our role is to be critics. Architectural taste changes every five years, anyway."

"A great deal of demagoguery is going on. It's a cause célèbre," claims architect Moshe Safdie.



COLUMBUS CENTER'S NOTED DESIGNER.

FIFTEEN DIFFERENT MODELS FOR THE COLISEUM SITE were submitted to the city by May 1, 1985. Two of the proposed buildings were more than 130 stories high and would have overtaken the Sears Tower in Chicago to become the world's tallest. Architecture critics heaped scorn on almost every one. Even Mayor Koch poked fun at some of the designs, calling one the "Flash Gordon Building," another the "Busby Berkeley Tower," and a third the "King Kong Building."

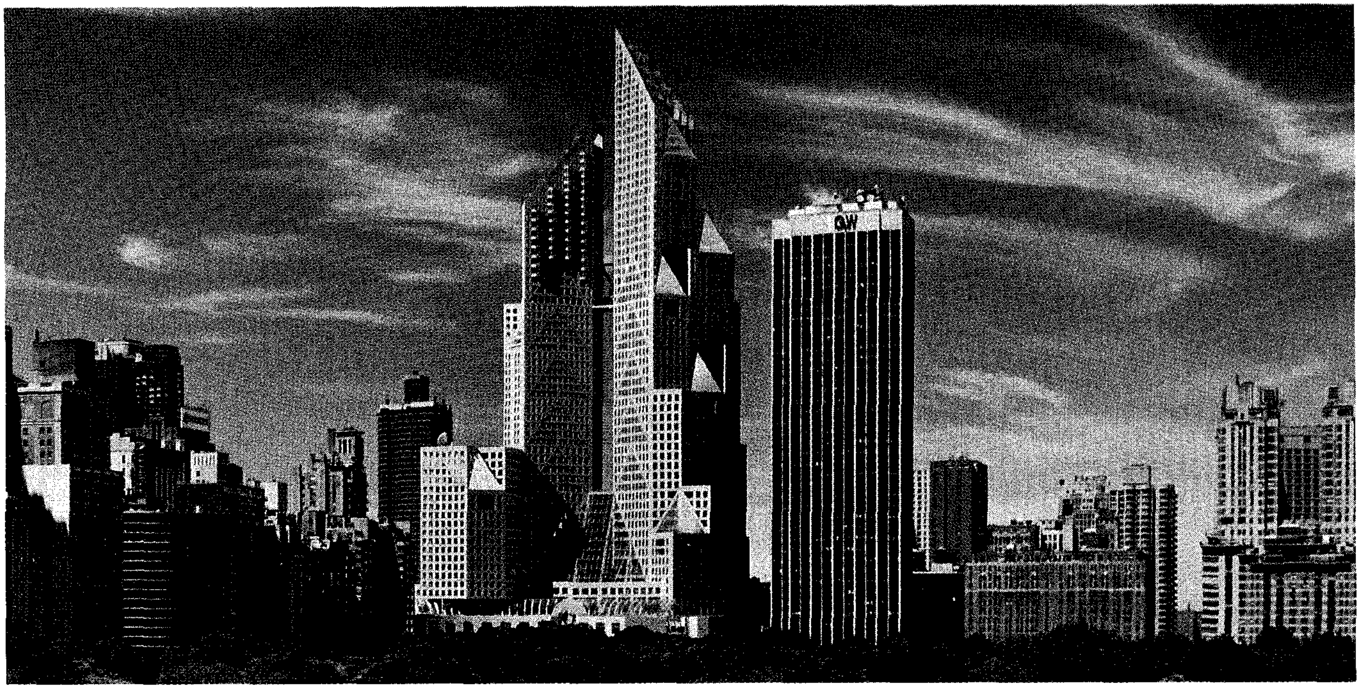
By late June, the city had narrowed the field to the two highest bidders. Boston Properties was one, having offered $353-million. The New York Land Company, which had proposed a 79-story tower and bid $477 million, was the other. New York Land was operated by Joseph and Ralph Bernstein, two young brothers who, it later came out, were agents for Imelda and Ferdinand Marcos (though it's not clear whether the Marcoses were involved in the Columbus Circle project).

These two finalists were asked to rebid. Boston Properties returned with an offer of $455.1 million, and city officials seized it. Though the Bernstein bid was some $22 million higher, the city promised to make up the difference itself. Officials explain that the Bernsteins, who were having trouble filling their Herald Square retail center, had not produced a major commercial tenant for their proposed building.

Zuckerman, on the other hand, brought Lewis Ranieri, then a partner at Salomon Brothers, to the crucial meeting with the selection committee. Ranieri explained in no uncertain terms that his firm was committed to signing a fifteen-year lease for 1.5 million square feet—a total rent revenue of more than $1.3-billion. The consolidation of its operations at Columbus Center would create 3,500 new jobs in New York. And far from demanding tax concessions to stay in the city, as AT&T and NBC have, for example, Salomon agreed to give up tax benefits. "The deciding factor for Zuckerman was Salomon Brothers," says Biderman. "Without Salomon, we had doubts about Zuckerman's ability to pay. With Salomon, we knew he could meet the mortgage."

Infuriated, Joseph Bernstein filed a complaint with the inspector general of the MTA charging that favoritism had been a factor. These charges reached the ears of State Assemblyman Steven Sanders. As chairman of the State As-

Photograph by Seth Resnick/Picture Group.



A COMPOSITE BY THE DEVELOPER.

Proponents hope the project will bring luster to Columbus Circle, which has seen hard times over the years.

sembly oversight committee, Sanders investigated, held hearings, then issued a report that spelled out what he describes as "unsettling coincidences."

He learned, for example, that Ken Lipper, who as deputy mayor had been promoting redevelopment of the Coliseum site at City Hall, had previously worked at Salomon Brothers and that he continued to have a financial stake in the firm. He learned that while at City Hall, Lipper had hired Biderman, who had emerged as a strong advocate of the Salomon-Zuckerman deal. He learned that in September 1984, Boston Properties had hired Robert Selsam, former director of planning for the MTA and a man known around the Authority as Mr. Transit. He learned that Selsam, concerned about a possible conflict of interest, had written to the MTA's general counsel, Steven Polan, who wrote back, "Except under the circumstances that you might represent Boston Properties in some case, proceeding or application before MTA, there would be no potential conflict of interest in your employment by Boston Properties." Selsam eventually became the Boston Properties project manager for the Coliseum site, and one of his chief responsibilities was to be liaison to City Hall, the MTA, and the selection committee.

He learned that Kiley and Zuckerman were friends from their days in Boston. (Apropos of Zuckerman's Boston days, it is interesting to note that one of the first buildings he tried to put up there after forming Boston Properties in 1970 was a set of office towers on land adjoining Boston Common. Opposition to the project came about largely because the buildings were going to throw the Common into—yes—shadow. Despite the strenuous support of Boston mayor Kevin White, Zuckerman never did get to put up the towers.)

All of the "unsettling coincidences" that Steve Sanders uncovered led him to conclude that Boston Properties had received what he called "favored treatment" in the Coliseum bidding process. "There were entangling personal relationships that at least had a psychological effect—though you can't say any specific laws were broken," says Sanders. "Taking all these relationships together, you get some idea of why Boston Properties got an opportunity to rebid."

The Sanders report was intriguing. In its fashion, it revealed the relationships among various power centers in the city and the uncanny manner in which profitable deals often seem to follow the channels established by those relationships. Sanders, however, undermined his own conclusions with a series of inaccuracies and reckless charges. He claimed on the basis of undisclosed sources that Kiley had been married in Zuckerman's apartment in 1976. Kiley says he is willing to take a lie-detector test to prove he was actually married in his own living room. More important, Sanders asserted, without providing evidence, outright "collusion" between city officials and Boston Properties.

Because of such flaws, Biderman was able to tell reporters that "Sanders wasn't about to let the facts get in his way." Even opponents of Zuckerman privately conceded that Sanders's report had been "full of histrionics." Nonetheless, it left the impression in the minds of many that *something* must have been going on there. Just what that was, though, no one could say.

MEANWHILE, VARIOUS FACTIONS IN THE CITY HAD been scrutinizing the project. The developers paid for community boards to hire consultants to analyze the traffic, pollution, and shadow problems the building might create. In addition, representatives of the developers attended more than 50 meetings of civic and community groups.

Following suggestions from these organizations, Boston Properties made six design changes in the building, which included reducing its height by 25 feet, increasing access to interior public gardens, and locating loading docks inside rather than on the street. Zuckerman also agreed to make five additional improvements to the subway station, which raised the total cost of that work from $28 million to $41 million.

None of these alterations mollified the opponents, however. The building was still too bulky, its shadows too long. A massive environmental-impact statement—compiled on behalf of the MTA—devoted several pages to the matter. It noted that at 9 A.M., the shadow would reach well across Ninth Avenue in June, and into the Penn Central railroad yards (where Donald Trump wants to build Television City) in December. But in June, 70 percent of the morning shadow would fall on existing shadow, the

Photograph © Steve Rosenthal.

MOYERS CLAIMED THE REVIEW PROCESS WAS THE "MORAL EQUIVALENT OF THE IRAN AND *CONTRA* SCANDALS."

study says, and in December that figure would rise to 95 percent.

When discussing the afternoon shadow, the study—so precise with those percentages for the morning shadow—suddenly gets vague. In June, it says, the shadow would cover the southern end of Central Park for two hours. In December, it would reach across the West Drive by 3 P.M., its widest portion covering an otherwise sunlit area between 68th and 73rd Streets. An hour later, according to the study, the shadow would "extend northeast toward the Metropolitan Museum."

That is a big shadow. And the report obliquely acknowledges as much, saying, "In one hour . . . the project's shadow would move about a half-mile north and about 500 feet east, staying only minutes at any particular location." Nonetheless, the study concludes, "the additional shadow cast by the proposed building adds only a relatively small area to the existing shadows except at the end of the day, when shadows fall most directly east and no other buildings are in their path."

When the Board of Estimate met to vote on the project last February, opponents packed the room. David Halberstam and Bill Moyers were among the 300 people who came to denounce the Columbus Center. Their eloquence was applauded wildly, but of course, they were preaching to the converted. All the members of the board except Manhattan borough president David Dinkins had sent substitutes to the session. Those substitutes waited until after midnight, when all but two of the project's opponents had departed, to take their vote on the sale and other matters. All except Dinkins voted in favor.

DEFEAT SERVED ONLY TO GALVANIZE THE CIVIC groups. Their environmental consultants told them that the city had made "false and misleading" claims about the traffic and pollution problems the building would generate. Gridlock, they said, would convulse Columbus Circle. Lawyers argued that the city had violated the zoning resolution by requiring the developers to apply for the subway bonus that would enable them to put up a larger building. In short, the civic groups decided, the city had ramrodded the project through without following required procedures. In June, the Municipal Art Society filed its suit.

Equally important, the project's opponents sought to rally the public. Bill Moyers, who had become quite taken with the cause (but who did not respond to requests for comment for this article), began to lobby his friends. Last spring, for example, he persuaded Norman Lear to attend a meeting at which the issues were presented so convincingly that Lear (who lives in Los Angeles) not only contributed money to the cause but provided names of friends for the opponents to solicit.

No one, however, has drawn more attention to the controversy than Jacqueline Onassis. Letters have been sent out over her name to the celebrated, the privileged, and the influential. Their support has been virtually automatic, and thus, every week or so, the society releases the names of people like Celeste Holm and Betty Friedan and John Lindsay who have agreed to be counted among the opponents of the project.

Even I. M. Pei, the man who inflicted the Hancock Tower on Boston's Back Bay, has allowed his name to be added to the list. "I was astonished," Moshe Safdie says. "I wrote him a note saying people in glass houses shouldn't throw stones." (But then, Pei is another good friend of Jacqueline Onassis. He did not respond to a request for comment.)

Onassis also held a rare press conference to declare, "It's time to stop the overbuilding in New York City, by drawing the line at Columbus Circle and reducing the size of the monstrous building that's being proposed for there."

Moyers was also at the press conference. Working up a lather of righteous indignation, he denounced the review process for being "rigged"—for being, in fact, "the moral equivalent of the Iran and *contra* scandals." Swept up in his analogy, Moyers then proclaimed that "Mayor Koch is Colonel North in this project. The MTA is the CIA."

Well, really. City officials, professing to be dumbstruck by such remarks, wondered what this man was talking about. Rigged? The project had been a matter of public review for eighteen months. Zuckerman or his partner Edward Linde had attended *44* meetings. Safdie had made six design changes in response to public suggestions. It seemed to them that Moyers had been on so many out-of-town assignments he had failed to keep abreast of developments at home. "This process couldn't have been more open," says Zuckerman.

In appearance only, reply the opponents. "At no point in the process did anyone in the city ever listen to us," says Joe Rose of Community Board 5. "The meetings were a charade."

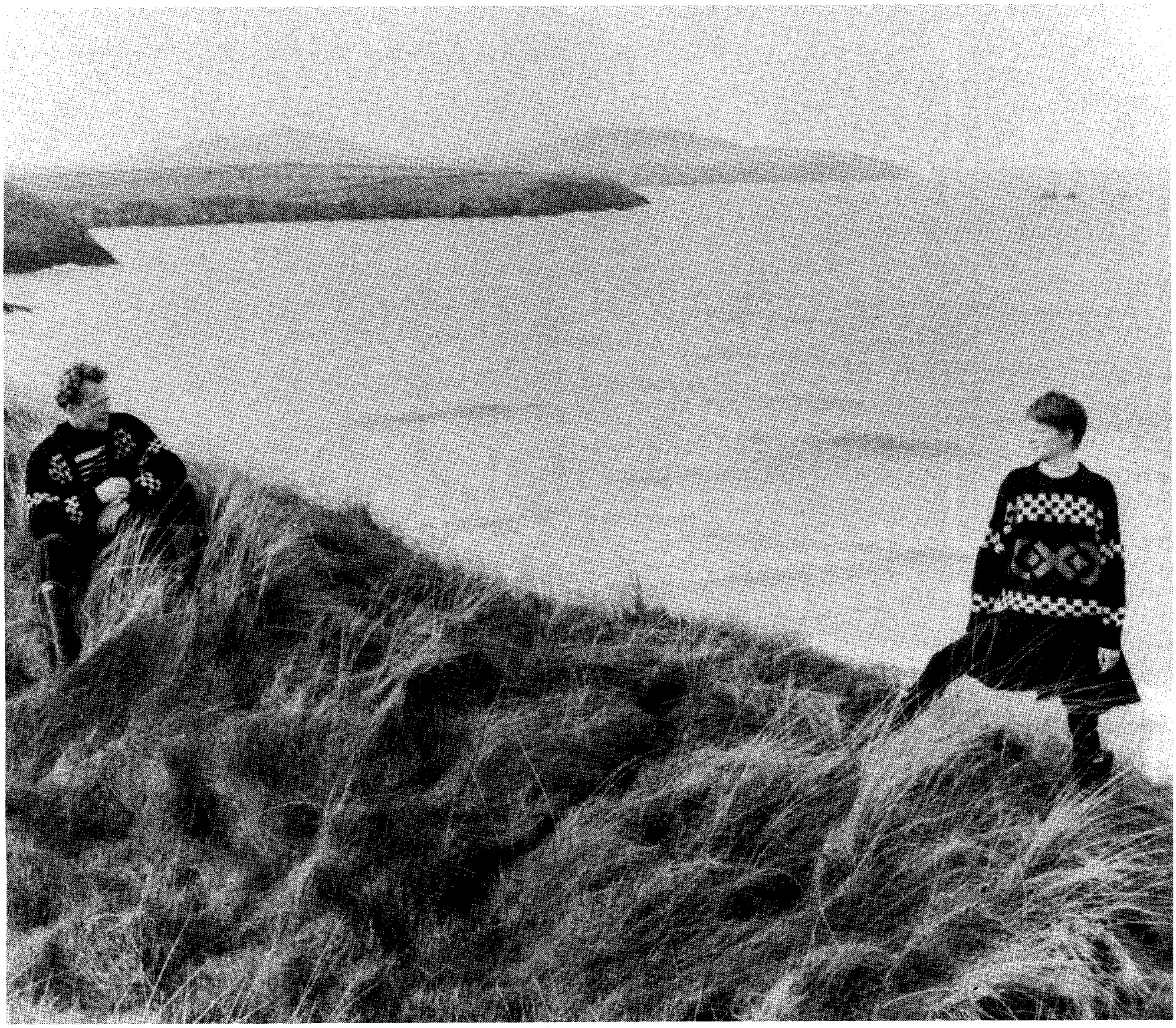
THE SOCIETY'S LAWSUIT COULD YET PREVENT CONstruction of Columbus Center. A ruling for the society, if upheld on appeal, could require the city to repeat the environmental review. That could delay the project by a year or more. In what may be a self-serving argument, the developers claim that Salomon's shortage of office space, coupled with its expected growth over the next three years, requires that it move into new quarters by 1990. If Columbus Center is not ready, Salomon could withdraw as tenant and seek space elsewhere.

As a matter of fact, sources on Wall Street say Salomon actually may not mind if the deal falls through. It has agreed to rent space at Columbus Center for $60 a square foot. With space now going begging around Wall Street at $40 a square foot, Salomon is paying a premium of almost 50 percent. By 1990, just about everyone expects Wall Street to be mired in a bear market—and if that's the case, Salomon may have difficulty justifying such extravagance. The firm heatedly denies having second thoughts. "We're talking about a long-term project, a home for the next 20 to 50 years," says Robert Salomon, director of corporate communications. "The ups and downs of short-term business are not relevant."

Is compromise possible? At a meeting in September, the Municipal Art Society told the developers that it wanted to see the building reduced by 20 percent—the entire bonus granted for the subway improvements. Mayor Koch has said it's all right with him if the developers put up a smaller building.

But it is impossible just to lop a substantial part off the top. A new building would have to be designed and new environmental studies conducted—which would push the completion date past Salomon's deadline. Furthermore, if the building were smaller, the developers could not afford to pay as much. A new deal would have to be negotiated. But then the city might as well ask for new bids from all the developers.

Boston Properties and Salomon claim they have already invested $37 million in preliminary work. With the rationale that any serious delays will jeopardize the entire project—and having been assured by his lawyers that they will win on appeal whatever happens in the lower court—Zuckerman is planning to proceed with demolition despite the lawsuit. Wreckers, he says, will begin tearing down the Coliseum in December. By that timetable, the new building will be up within three years, casting the Shadow far into the park. ■



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A SALOMON HEIR
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FACE OFF IN A
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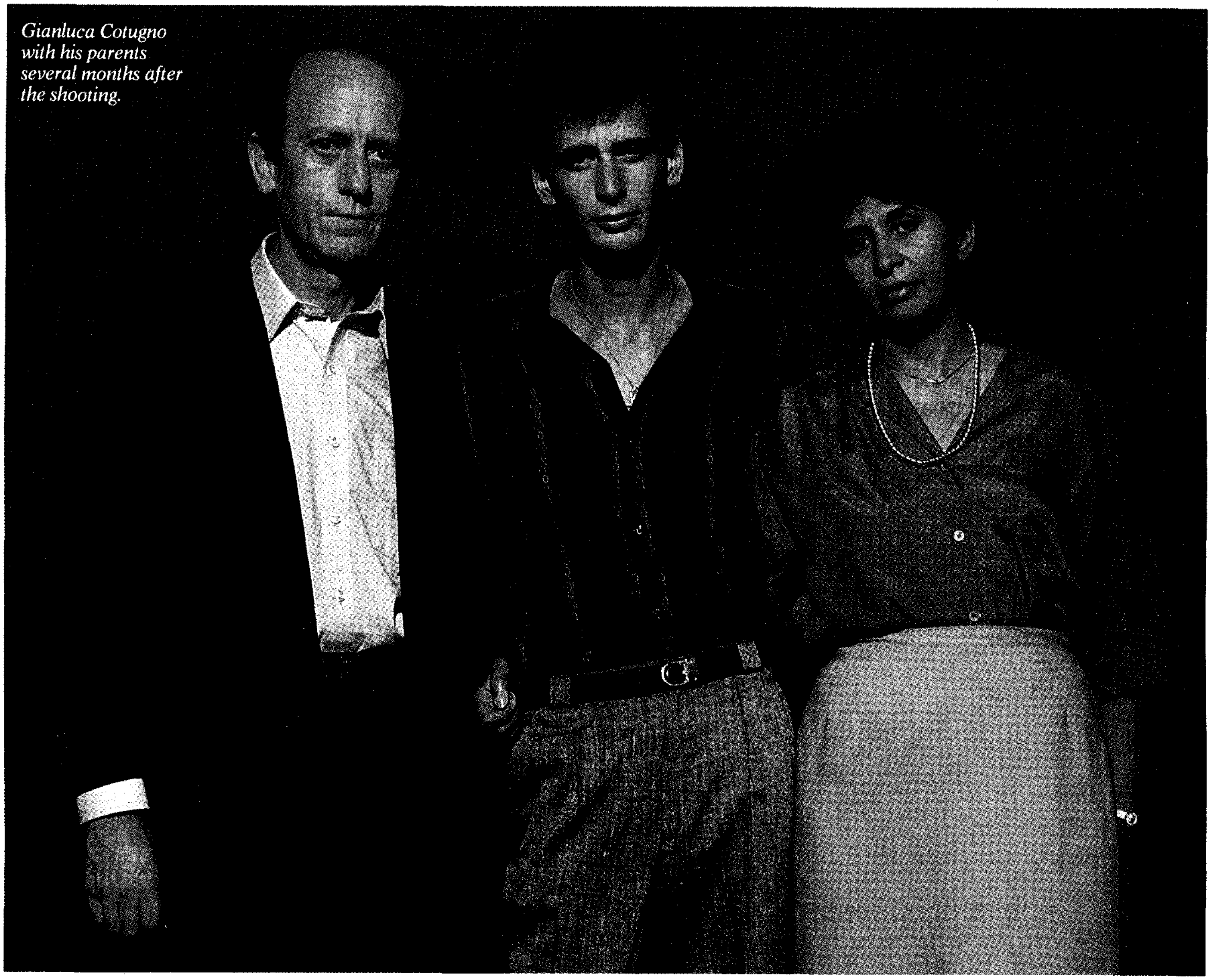
BY MICHAEL STONE



Gianluca Cotugno with his parents several months after the shooting.

PHOTOGRAPH BY JAMES HAMILTON

AT A LITTLE BEFORE THREE IN the afternoon on June 19, Gianluca Cotugno, a second-year student at Iona College, pulled onto the Hutchinson River Parkway at the Harrison exit and headed south. He had just dropped off his father's cardiologist, and he was driving home to his family's apartment in Larchmont. It was a warm, hazy Friday—the beginning of the weekend, the beginning of summer, the beginning of Cotugno's young adult life. He was nineteen.

"As I picked up speed, I moved into the left lane," he recalls. "Right away, I came up behind this red Mercedes going slowly. I flashed my lights to get him to pull over, but he jammed on his brakes, which made me kind of mad. So I tried to pass him on the right, to tell him he's crazy, but he wouldn't let me go. I saw him looking in his mirror, just staying even with me."

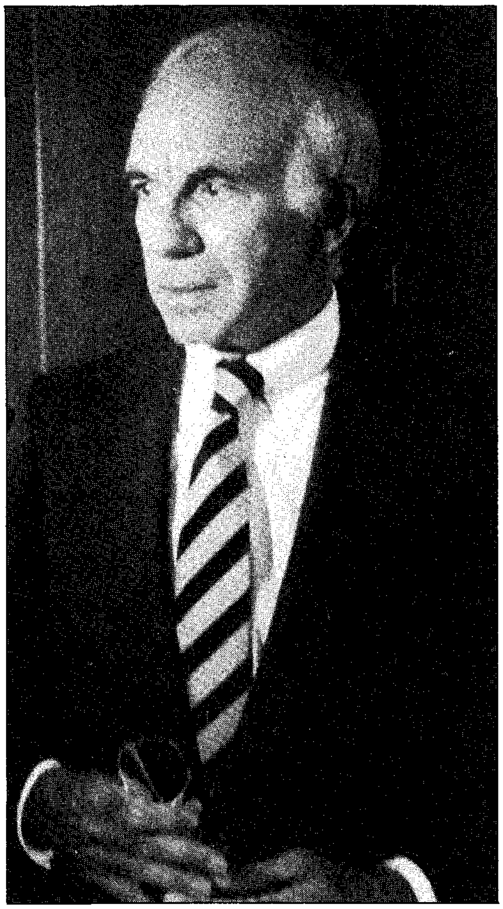
Finally, Cotugno says, the Mercedes pulled over and let him pass just before he reached his exit at Weaver Street. As he went by on the left, he says, he yelled at the Mercedes's driver and ducked back into the right lane to make his exit. The Weaver Street exit—Exit 20—forms a narrow angle with the Hutchinson, and as Cotugno turned onto the road, the Mercedes, continuing on the parkway, pulled abreast. At the wheel was a man named Arthur Salomon, a 52-year-old former investment banker, who was on his way to pick up his wife in Manhattan before heading to Washington for the gala wedding of Christina Wachtmeister, daughter of the Swedish ambassador.

"I moved onto the exit," Cotugno recalls, "and as [the driver of the Mercedes] went by on the highway, we were looking at each other, and I saw him going on the grass. So I pulled over and saw him gesturing at me to come over. I didn't know what was going on, but I figured this was my chance to yell at him—you know, 'Who gave you your f---ing license?'" Cotugno parked and walked over. A source close to the investigation says that an eyewitness recalls seeing Cotugno arguing at the side of Salomon's car. Cotugno says, "When I got to his passenger-side window, I saw he had a gun. He didn't say anything. He was just kind of leaning on the armrest, pointing this gun at me.

"At that point, I just shut up. I was thinking, 'What am I going to do?' and I went in back of his car to get his license-plate number, which was also out of his line of fire. Then I walked back to my car. But when I was about halfway there, I yelled back at him: 'I've got your license, and I'm going to give it to the police.'"

What happened next is unclear. The eyewitness, who had stopped for a light on Weaver Street, recalls seeing Cotugno move away from the Mercedes, which was still on the shoulder of the highway. Cotugno claims that he continued walking back to his car—a small Acura sedan—and that Salomon drove onto the exit median behind him. "I felt or heard his car behind me and kind of half turned around from my torso," he says. "That's when he shot me."

A single bullet hit Cotugno in the abdomen. It penetrated his liver and exited his lower back. After hearing the shot, the eyewitness saw Cotugno crumple near the Mercedes, which was on the median, eight to ten feet from Cotugno's car, the source says. Police are said to have later found traces of Cotugno's blood on the front fender of the Mercedes. Cotugno recalls only seeing that he was bleeding. "I thought it was paint," he says. "For a few seconds, I didn't think I'd been shot. Then I felt the pain."


WALL STREET VETERAN: *Arthur Salomon.*

Afterward, Salomon is said to have driven across the exit median and up Weaver Street. From there, friends say, he drove to his New York apartment on East 72nd Street and discussed the incident with his wife before turning himself in to the police at around 5:30 P.M. By then, the police had traced the Mercedes's license to Salomon and had called and left a message at his office.

Salomon was arrested and released later that night on $10,000 bail. By that time, Cotugno had been taken to White Plains Hospital Medical Center and operated on by two surgeons. Despite losing a lot of blood, he was well enough to be released from the hospital on July 2. On July 28, a grand jury indicted Salomon on several counts, including attempted murder in the second degree. He has pleaded not guilty, and his trial is expected later this year.

Salomon has not commented publicly on the shooting, but before his arrest, according to court papers, he told police that he'd shot at a motorist who had been coming at him through his car window, that he had left the scene but didn't know why, and that the other driver may have been drunk or drugged because he had been acting crazy. So far, not much evidence has come out to bolster that account. Salomon's car was undamaged, for example, and no weapon was found on Cotugno or at the scene of the shooting. What's more, Dr. David Finley, who operated on Cotugno, says that he seemed neither drunk nor deranged when he arrived at the hospital. Indeed, Finley says Cotugno was totally coherent.

Meanwhile, the stakes in the case have been raised. On August 21, Cotugno filed a $15-million civil suit against Salomon. Steven Heard, Cotugno's lawyer, has asked John Scanlon, one of the most prominent public-relations men in the city, to help. For his part, Salomon has hired two lawyers, Lawrence Zweifach and Victor Rocco.

IN SOME WAYS, THIS PUZZLING INcident seems like the New York outbreak of a syndrome that has plagued Los Angeles in the last few months—a traffic altercation erupting into gunfire. Still, at first glance, the two lives that came together disastrously on that suburban road hardly fit the normal patterns of sudden violence. Cotugno is by all accounts a bright, affable young man, the youngest of three children in an Italian family that fled Ethiopia after the ouster of Haile Selassie in 1974. Arthur Salomon is a rich, middle-aged, seemingly model citizen, the sort of person who'd rarely make a public display of emotion, let alone fire a gun in anger.

A grandson of Percy Salomon, one of the founders of Salomon Brothers, he worked at the investment-banking firm for 21 years before retiring in 1979. He has been married for 26 years to his wife, Lisa, and has two grown boys about the same age as Cotugno. He sat on the boards of several old-line schools and has set up a scholarship at his alma ma-

Photograph: New York *Daily News.*

PUZZLED CIRCLE: *Salomon's friends were shocked by the shooting. "If I had to make a list of the ten people I know least likely to do something violent like this, Arthur would be at the top," says one.*

ter, the University of Virginia. He is a staunch Republican, one of three organizers of the opening dinner of the party's national convention in Detroit seven years ago, and he has contributed generously to his local police, fire, and emergency departments in Pound Ridge, where he owns a $1.3-million home. His friends know him as quiet, low-key, and gentle. "If I had to make a list of the ten people I know least likely to do something violent like this, Arthur would be on the top of the list," says one.

Not everything in Salomon's life is quite what it seems, however. He never played a major role at Salomon Brothers, even though he was made a general partner and his uncle William Salomon headed the firm during most of Arthur's years there. His friends say that his wife traveled extensively and they were often apart. And though he has supported a variety of Republican causes, he was passed over in his quest for a public role.

Many of his friends did not know that he was licensed to carry a gun and that he has taken an active interest in police activities. Recently, according to a well-placed source, he's been involved in several other traffic incidents in which he harangued other drivers. Salomon's friends were shocked when he was accused of shooting Cotugno, and Salomon has told several of them that he will be vindicated when the facts come out at trial. But after the shooting he told one colleague, "I am a private person. Not even my closest friends really know me."

ARTHUR K. SALOMON WAS born in New York City on July 20, 1934, and moved in 1940 to Woodmere, in the Five Towns area on Long Island. A convenient train ride from Penn Station and the garment district, the towns were known as the golden ghetto, a community of Jewish strivers en route from the Lower to the Upper East Side. Salomon Brothers was not the banking power it is today, but by the end of the Depression, it was a leading institutional-bond house and Arthur's family belonged to a circle of wealthy German Jews who socialized at the Inwood Country Club.

The family moved to Stamford in 1951, and Salomon—who'd gone to prep school at Pomfret, in Connecticut—entered the University of Virginia in 1953. In those days, recalls Dr. Calhoun Howard, a fraternity brother of Salomon's, "Virginia was a southern gentleman's party school."

Salomon was an indifferent student, according to his friends. He had originally been admitted to the engineering school, but he transferred after a year to the more sociable liberal-arts college and did not accumulate enough credits there to graduate. He showed more interest in his fraternity, Sigma Phi. "He was a quiet, sober gentleman," says Howard. "A good team worker who contributed a lot of time and effort to the fraternity."

John Connelly, Salomon's roommate in Sigma Phi, recalls that he ran the fraternity kitchen. "He took his duties seriously," Connelly says. "He did everything from purchasing—I remember him haggling over prices—to organizing the Sunday cookouts. He was always organizing some activity, like coed softball games, though he wasn't athletically inclined himself. He was very methodical—the neatest man I've ever run into—and he made sure you were the same."

None of his friends remember Salomon as being the least bit aggressive or temperamental. "When the guys got into more than just a shoving match, Arthur was the first one into it to break it up," says Connelly. "He was the voice of calm reason." Indeed, after a fraternity brother was killed in a drunken-driving accident, Salomon set up a designated-driver rule: Another Sigma Phi man could confiscate the keys of a brother who appeared unfit to take the wheel.

Salomon was the only Jewish member of his pledge class. "Arthur was so genial that he fit right in," Connelly says. "It was never an issue." Still, some brothers called Salomon "the Jew," albeit affectionately. When Connelly visited Salomon's family at the Inwood Country Club, Salomon seemed amused to reverse roles with him. "You'll have to behave tonight," Salomon's family teased Connelly. "This time, you'll be the only non-Jew at the table."

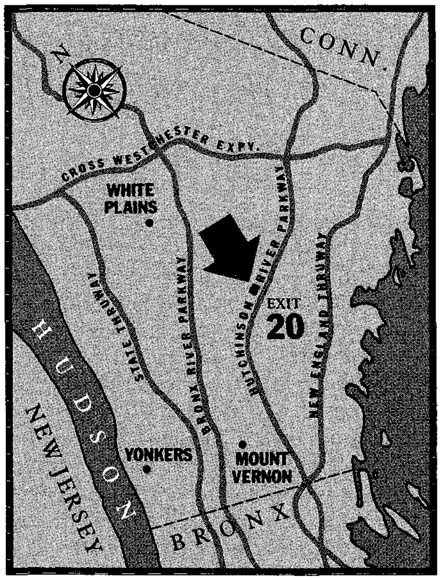
Overall, Salomon seemed to be biding time until he went to work for the family firm. "Like most young men, we would have long philosophical conversations about what we wanted to do," Connelly says. "But there was never any question in Arthur's mind that he would work at Salomon Brothers. He worked summers there during school. He was always interested in the securities business; he felt he had to prove himself."

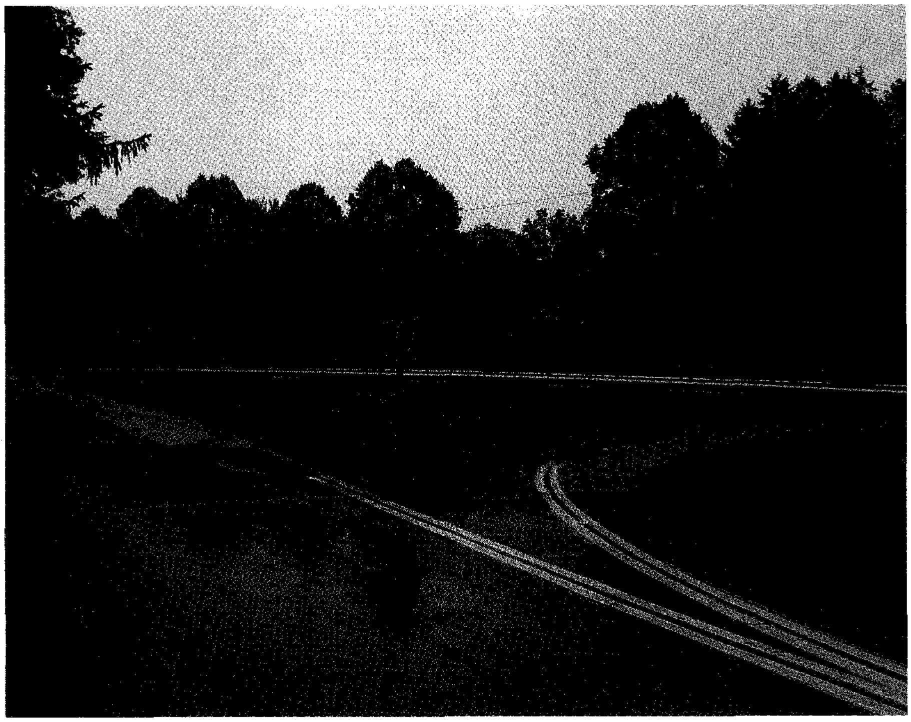
Salomon left Virginia at the end of his senior year without a diploma, and after a six-month stint in the reserves at Fort Dix, he moved to New York. He took a bachelor's apartment at 1216 First Avenue, near 66th Street, and began working at Salomon Brothers in April 1958. A few years later, he met Lisa Oye, a pretty Norwegian model, and they were married September 30, 1961. They have two sons, born in 1964 and 1966.

Throughout the sixties, Salomon's life outwardly resembled the lives of his fraternity brothers, whom he continued to see regularly. He worked on Wall Street—albeit for a firm that carried his family name; he moved his family to an apartment at 1155 Park Avenue, near 92nd; and by 1970, he was about to build a weekend home in Pound Ridge. Friends say he was quiet and congenial, if perhaps a little "henpecked." Though he had told Connelly he wanted to do investment banking, he worked in the bond department, but that apparently had not dampened his enthusiasm for the business. Indeed, only one detail jars the seeming tranquillity of that period: In April 1969, he applied for and received a permit to carry a gun. (After the shooting, he turned in three guns to the police, including a .38-caliber revolver.)

GIANLUCA COTUGNO WAS born in Ethiopia in 1968. His mother, Velia, is Italian and Ethiopian. His father, Giorgio, an Italian who was born in Ethiopia, operated a steel mill there with his brother and three other partners. The family lived in Asmara, a city near the Red Sea, and Gianluca attended a French school until he was eight. But the family's comfortable life was overturned by the communist revolution that deposed Haile Selassie, and they fled to Italy in 1975.

Apart from a small vacation home outside Rome, the Cotugnos had very little. Cotugno's mother got a job with the Italian office of Ethiopian Airlines, and his father found work as a switchboard operator with the telephone company, and later as an interpreter. But conflicts with communists still haunted him. "That was the time of the Red Brigade and all the kidnappings," Giorgio Cotugno says. "I got calls in the middle of the night saying I was a fascist because I had a nice house and two cars. They slashed my tires once. I remember on Christmas Eve, 1980, I saw a mob gathered in the square of the town where we lived. They were waving communist flags and shouting against





PARKWAY PASTORAL: *Exit 20 heading south on the Hutchinson, where Arthur Salomon and Gianluca Cotugno met up on a warm June afternoon.*

the government. I told my wife it was time to leave."

Ironically, the same terrorism that would bring Cotugno to America may have affected Salomon. In his original application for a gun permit, he had cited the "protection of life, property, payrolls and valuables." But while kidnappings were plaguing Europe in the mid-seventies, he told a friend that he carried a gun because the world was crazy and he was afraid for his sons. After the parkway shooting, Salomon also told friends that he had almost been beaten to death in a mugging in 1965, though several people who were close to him at the time cannot remember the incident.

THROUGH THE SEVENTIES, AS Cotugno's family struggled to start over, Salomon Brothers was becoming one of Wall Street's largest and most profitable investment banks. It became increasingly clear, however, that Arthur Salomon would never be a power at the firm. "He ran the dealer's desk," says an industry insider. "Basically, what that means is that he shopped around bonds for firms that didn't have their own bond-trading operations and glad-handed little broker-dealers in regional offices. It's the kind of job that requires very little talent."

Friends, however, say Salomon fully expected to be made a member of the executive committee, the group that runs the firm. "Arthur didn't understand the way Wall Street was going," a former colleague recalls. "As we got bigger, we got more professional. We were less and less like a family firm. Yet that's exactly why Arthur thought he should be on the committee, because he was a Salomon. He was a bit of a snob that way. I remember once, in the mid-seventies, when some new members were named to the committee, Arthur left the office in a huff because he wasn't one of them."

In fact, some of Arthur's friends thought that his name may have created unrealistic pressures and expectations. Nevertheless, several family members have had successful careers at the firm. William Salomon, Arthur's uncle, ran the firm from 1957 to 1979 and is generally credited with transforming Salomon Brothers from a small government-bond house into a major Wall Street power. Jason Elsas Jr., Arthur's cousin, presides over the firm's syndicate department. And Arthur's younger brother, Robert S. Salomon, having worked for years at U.S. Trust, was made co-head of Salomon's institutional research in 1975. "[Arthur] used to mention his rivalry with Bob," says Wentworth Foster, another fraternity brother. "A sense of hearing footsteps. His brother was a better student, personable, good-looking, more successful."

As his career foundered, Arthur Salomon became increasingly active in public life. He contributed heavily to various Republican causes and in 1979 joined the Republican Eagles, an association of donors who annually give $10,000 or more to the national Republican party. Members are invited to attend quarterly meetings with Cabinet officers, congressional leaders, and other high-ranking Republicans.

But Salomon's political ambitions went beyond giving money and hobnobbing with the powerful. He told friends that he was seeking a diplomatic posting as ambassador to Norway, his wife's native country. The post never materialized, however, and in 1981, a year after Ronald Reagan's election, Salomon dropped out of the Eagles.

That same year, the Cotugnos came to New York to begin again in America. Gianluca's father arrived first and got a job with an Italian clothing manufacturer on Seventh Avenue. Later, he moved to an Italian community in Larchmont, and shortly afterward, Gianluca, then thirteen, and his older brother, Roberto, joined him. Gianluca's mother stayed at work in Italy while his sister finished school.

Gianluca got a job caddying at nearby Quaker Ridge Country Club, and eventually he enrolled at Mamaroneck High School. His guidance counselor, Elizabeth Cullen, recalls Gianluca and his father. "They were a team," she says. "Very close, very polite. You saw the father for ten minutes and he spent fifteen minutes thanking you. Most parents come in with a laundry list. But Gianluca's father only wanted me to watch out for his son—and he was the last kid on the face of the earth to get in trouble."

Cotugno did well at school despite the difficult transition. "He was nearly as tall as he is now [six foot three], very shy, and he only spoke a little English," Cullen says. "But he was bright and worked very hard to better himself. He wanted to be a businessman, perhaps because of his father's difficulties. Some people talk about this country as a promised land, but he really saw it this way."

At every opportunity, Cotugno returned home to his mother in Italy, traveling on the discounted air tickets she

PROMISING START: *"If you had any children—and I have three—you would want them to grow up like Gianluca," says the owner of the Mamaroneck store where Cotugno worked in the evenings.*

got through her job at Ethiopian Airlines. Because of a heart condition, his father stopped working, and Gianluca regularly held jobs after school and during vacations. Indeed, at the time of the shooting, he held two jobs: Days, he parked cars at nearby country clubs, and most evenings, he worked at a neighborhood convenience store in Mamaroneck. "If you have any children—and I have three—you would want them to grow up like Gianluca," says Anthony Servedio, the owner of the store.

About two years ago, things seemed to come together for Cotugno. On returning from a visit to Italy, he told his father for the first time that he was glad to be back in America, and Cullen says that he "blossomed" at school. Toward the end of his junior year, he was named student of the month, and at graduation he was cited by the business department as a "future business leader of America." Last fall, he enrolled at nearby Iona College as a business major, and in January, his mother got a transfer to her airline's New York office and was reunited with her family after six years.

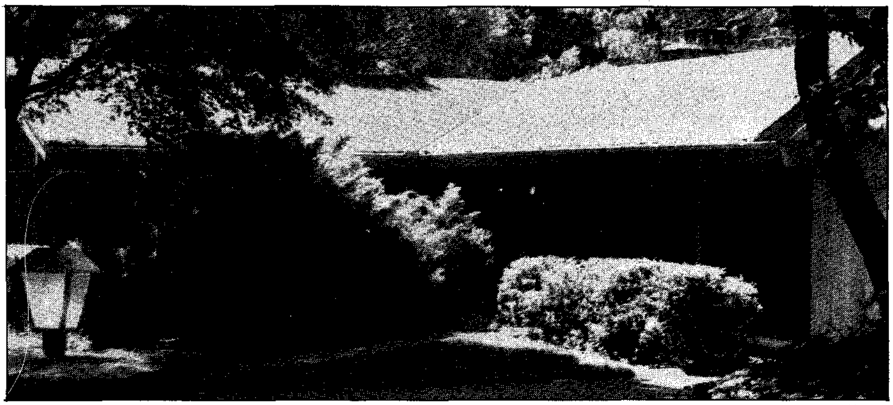
Cotugno's friends—like Salomon's—were shocked by news of the incident. Servedio scoffs at the suggestion that Cotugno might have become violent. "He speaks so softly you have to get two inches from his face just to hear what he's saying," he says. Yet Cullen points out that Cotugno has strong convictions. "If he felt that a teacher was embarrassing a student in front of a class—something like that—he would tell me," she says. "Not disrespectfully, but he wouldn't let it pass."

"If I know I'm right, I say it," explains Cotugno.

As the Cotugnos struggled to make a new life, Salomon's career was winding down. His uncle retired in September 1978, and not long after, Arthur was made a limited partner, no longer a participant in the firm's earnings. Three years later, after the firm was sold to Phibro, Arthur officially retired. Friends say he had no choice. Like other retired partners, he was allowed to keep a desk and a secretary at the firm, but still it was a blow. "He was unhappy when he left Salomon Brothers," recalls Robert Zamzok, a friend for more than twenty years. "He used to get there very early in the morning. He used to like it. It was quite a letdown for him."

Salomon was quiet about his changed circumstances, however. Some friends who continued to call on him at the office didn't realize he had retired from the firm. He did confide in his college roommate, John Connelly, now a corporate headhunter. Connelly tried to find Salomon a new job. "We had a number of strategy sessions," Connelly recalls. "Maybe half a dozen over four to five years. I felt he should be president of a small to midsize firm with international connections, but we were frustrated in trying to find the right situation. Mostly, he was being asked to invest, to put up the money."

INTERNATIONAL STYLE: *Salomon's wife, Lisa.*

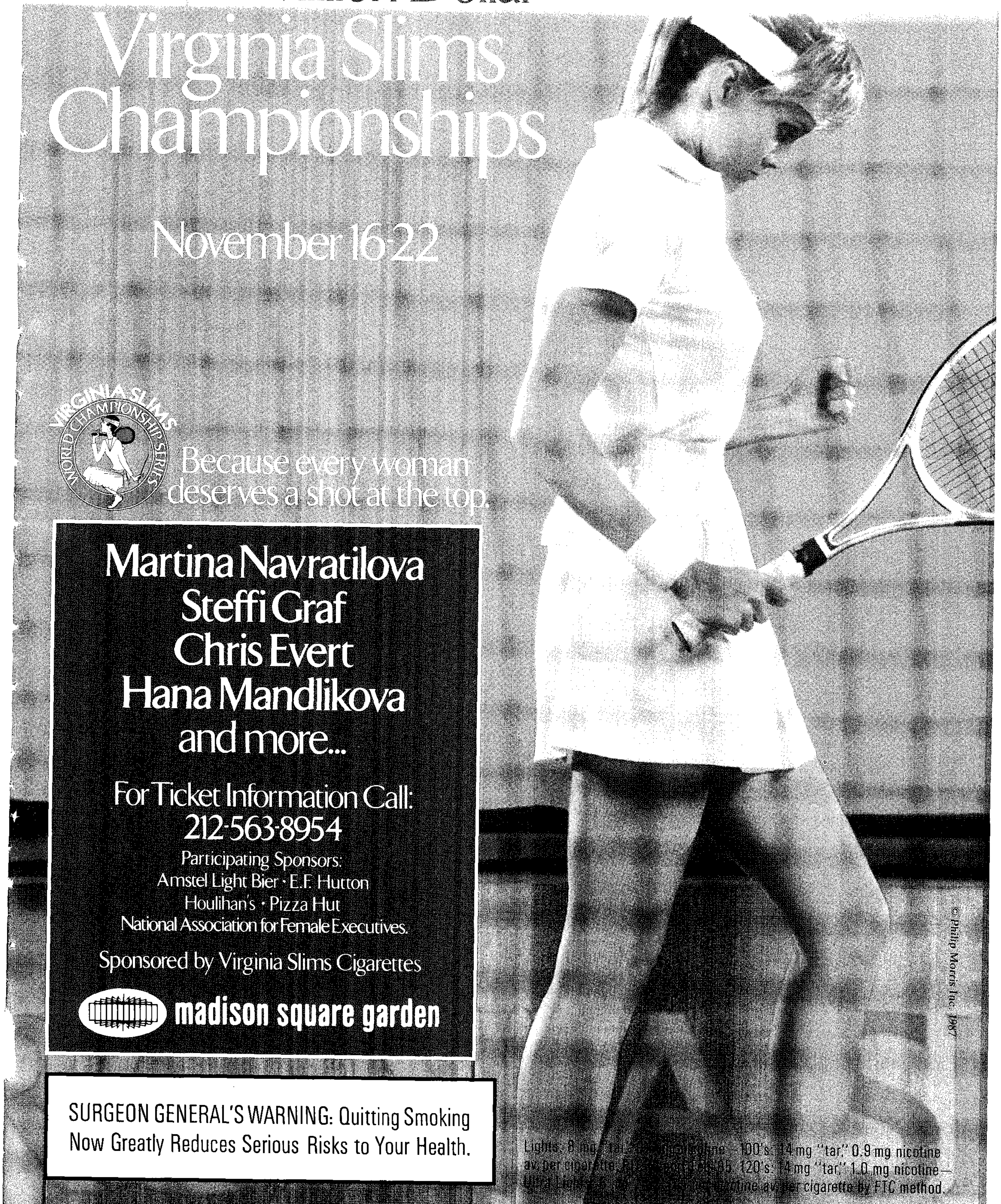

WESTCHESTER COMFORT: *Their Pound Ridge home recently went on the market for $1.3 million.*

ALTHOUGH FRIENDS SAY SAlomon didn't like to travel, his wife was frequently out of the country, and the two were separated for long periods. "She belongs to the where-have-you-been, where-are-you-going set," says her friend Nikki Haskell. "She was always in Paris for the collections, at Carnaval in Rio, in Monte Carlo. She was part of the Euroset—social on several continents."

Some friends say Salomon wanted his wife to be at home more, but he paid for her international living, buying an apartment in Paris across from the Hotel Plaza-Athénée and an apartment in Rio that had belonged to nightclub impresario Régine. He also lavished jewelry on her. Indeed, his generosity was legend among his friends. "If I could come back to earth as anyone I chose," one used to say, "I'd come back as Arthur Salomon's wife."

Salomon has always shown a taste for glitter, and with his retirement he had time and money on his hands. He was seen at places like Le Relais, Le Golue, Le Cirque, and Le Club, and twice a year, he hired Glorious Food to cater lavish

Photograph, top: Tony Palmieri/*WWD.*



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A DATE IN THE COURTROOM: *Salomon has told several friends that he is eager to describe his version of the incident at the trial, and he has said he will produce revelations that will fully exonerate him.*

dinners for 32 at home. Still, some friends say he is happiest puttering around his Pound Ridge home in old clothes, tending geraniums or helping his son build a house at the back of the property. One neighbor recalls that after her family's house burned down, Salomon was there every day to work with the contractors. Another time, he helped out when a friend's business went bankrupt. "We all talked about helping," says a mutual friend, "but Arthur was there with the cash."

Several acquaintances say that beneath his genial manner, Salomon could occasionally be exacting and opinionated. "If he was in a restaurant and he ordered a glass of water and the waiter didn't bring it right away, he would say, 'That's it. I'm never coming back here again!' Or else he would think it's the greatest place in the world," says one close friend. "There was no gray area with him. Either he liked you or he didn't. If he didn't like you, he never wanted to see you again."

"You can't argue with the guy," another friend says. "He'll make some pronouncement about the market and if you say, 'Arthur, I think you're wrong,' he won't even answer you. He'll just turn to the next guy like you weren't there." Still, like many of Salomon's acquaintances, this friend says that he finds him sweet and dismisses instances of Salomon's stubbornness. "In this group," says a member of Salomon's circle, "as long as you're polite and don't steal the silver, people accept you as you are."

To Lisa Dodson, who taught him tennis at his Pound Ridge home in recent years, he seemed friendly, lonesome, and offbeat. "Arthur was a little different from everyone else," she says. "He sort of made up his own lesson. He'd just try to hit winners in the craziest styles. It's not that he didn't want to take advice; he just didn't care. He always had a reason why things weren't going his way. So I stopped telling him what to do except for positive response. He didn't want criticism. He avoided it. Dismissed it. He wanted to have a good, fun time. He was paying for it—he wanted to be in control of the situation.

"He seemed to have a lot of free time. He'd drive up for a tennis lesson, always by himself. He'd usually book for an hour, but we rarely did the whole hour. We'd take breaks and talk." He talked about his travels and his interests. "Once, he told me that he'd been out late at night on police calls," Dodson says.

For more than twenty years, Salomon has been a member of organizations that support various police programs. In the mid-sixties, he joined the "100" Club, a group of citizens that aided the widows and children of New York City officers killed in the line of duty. The group acted anonymously and was virtually unknown to the public. By the seventies, however, Salomon was telling co-workers that he was very involved with the New York City police. Connelly recalls Salomon taking him to a meeting of an organization that offered financial aid to orphans of police officers. Salomon also served as a trustee

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of the New York City Police Association from 1973 to 1975.

Salomon is said to have ended his involvement with the city police in the mid-seventies after the administration started to change. But he continued to support local and state police forces operating in Westchester. In 1984, the Bedford police named him Man of the Year after he gave the department a $6,000 "jaws of life," a tool used to cut people out of car wrecks. He made substantial contributions to the Pound Ridge police and to the town's emergency-services and fire departments. "He was definitely a police buff," says former New York state trooper Alan Koski. "He was a super guy. He enjoyed being around us, and we would stop by his house, see him about once a week."

In recent years, Salomon may have taken his police associations very seriously. After Cotugno's shooting, a source close to the investigation says, two Pound Ridge women separately came forward to tell the police that they had been harangued by Salomon for purported traffic infractions. The source also cites another, more recent traffic-related incident that authorities will not divulge.

Salomon has told friends that he is eager to describe his version of the incident at the trial and that he will produce revelations that will exonerate him. So far, though, it is far from clear what his defense will be. If, as he indicated in his first statement to the police, he felt he was being threatened by Cotugno, the prosecutor—George Bolen, the same assistant district attorney who prosecuted Jean Harris—is likely to focus on several key questions. Why, for example, didn't Salomon simply drive away at the first sign of serious trouble? The Mercedes, after all, was probably equipped with power locks and power windows. And why did he drive away after the shooting? If he did indeed think he'd acted in self-defense, he could have stayed and told his story to the authorities. Finally, why did he pull over in the first place—especially if, as he's told friends, he's been acutely sensitive to physical threats since his mugging 22 years ago?

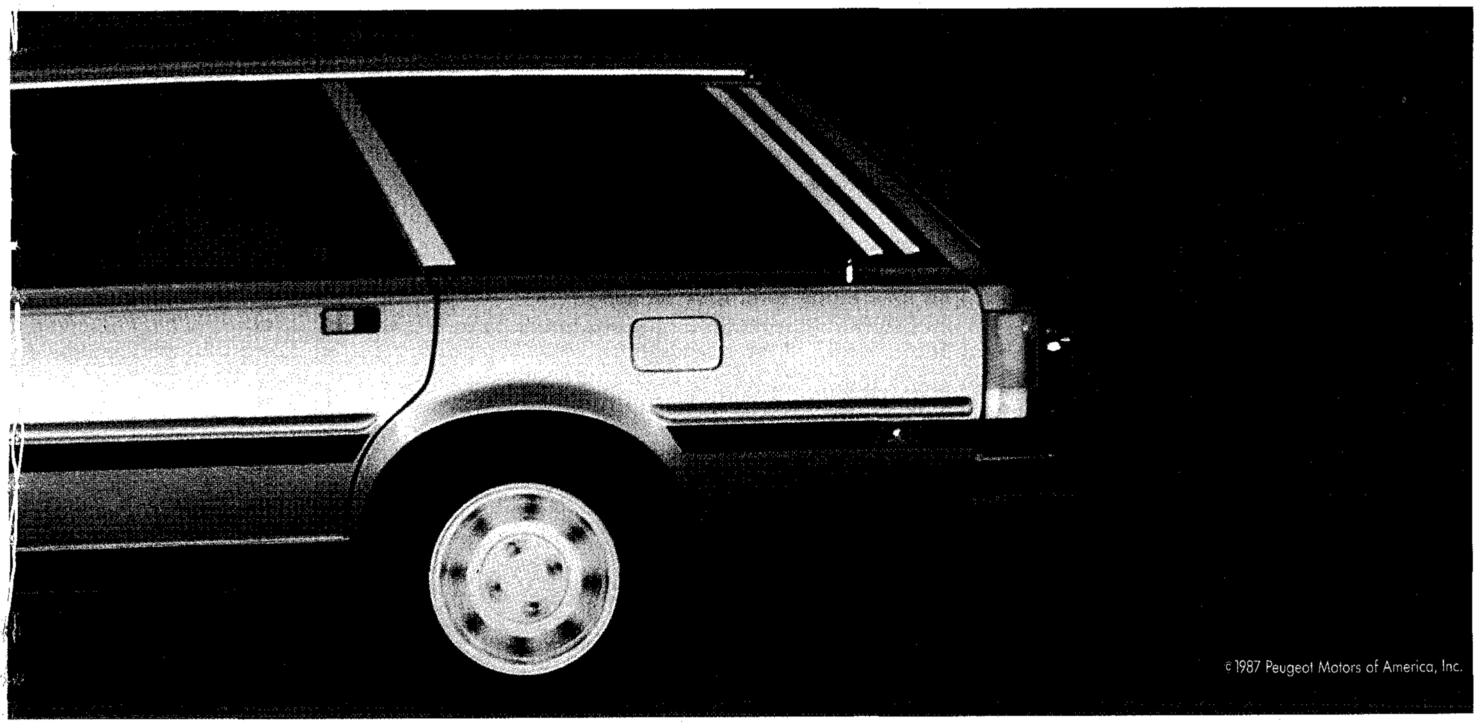
Salomon's lawyers won't discuss the defense they're preparing in the case, but at a pre-trial hearing recently, they asked for extra time to consider bringing an insanity defense.

The civil suit by Cotugno against Salomon adds more uncertainty to the situation. Cotugno, of course, is the prime witness in the criminal case. The civil suit wouldn't ordinarily come up for trial for months—well after the likely end of the criminal trial. But Salomon could try to settle the civil suit ahead of time. That wouldn't eliminate the criminal action, of course—Cotugno would still be obligated to appear. But settling the civil suit might take some of the sting out of Cotugno's testimony. So far, however, Salomon is said to have shown no interest in negotiating.

The sentence for attempted second-degree murder is 2 to 25 years in prison. If convicted, Salomon would be required by New York law to serve at least the minimum sentence.

TODAY, SALOMON CONTINUES to live in his New York City and Westchester homes, to see friends, and to patronize his favorite restaurants. He admitted to one friend, however, that his upcoming trial has already hurt him financially. Salomon Brothers has taken away his desk and his secretary, at least temporarily, and he has put his Pound Ridge home on the market.

Cotugno, meanwhile, appears to be well on the way to complete recovery. Recently, he was walking with a cane—the result of a strain on his stomach wound that he got playing basketball. Still, he was lucky to survive the shooting at Exit 20. His surgeon, Dr. Finley, says that if the bullet had hit him an inch in almost any other direction, Cotugno might not be alive today. ■



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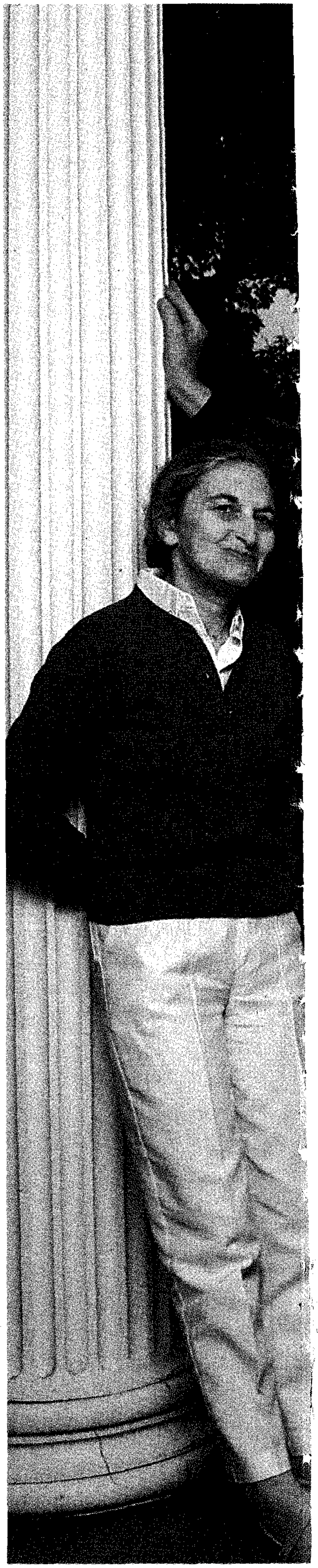
RIDING HIGH WITH MERCHANT AND IVORY

BY DINITIA SMITH



IN A GRAND AND FADED OCTAGONAL mansion in Columbia County one recent Sunday, a powerfully built Indian in a *ruta* shirt is scurrying about the kitchen preparing an Indian feast. He is assisted by an exotic-looking woman of uncertain accent and a slender man in walking shorts. Soon the trio is joined by a patrician figure, who seats himself for lunch at the head of the table. Over a feast of adrakwalla chapli kabab (gingerburgers), palak bharta (puréed spinach), and champagne, the talk is witty, urbane—and occasionally waspish.

The scene could be an outtake from a movie by Merchant and Ivory. In fact, it's from their life. For a quarter century now, Ismail Merchant, 50, the streetwise son of a Bombay textile trader, and James Ivory, 59, who comes from a rich West Coast lumbering family, have been companions and partners—joined in a relationship that the great Indian actor Shashi Kapoor has called "more than a marriage." Around them, they've gathered a sort of moviemaking family that takes in their two principal collaborators, novelist Ruth Prawer Jhabvala and music director Richard Robbins. The group makes up one of the most unusual associations in the movie business.

"Did you see *The Untouchables*?" Merchant asks Ivory at lunch. "I *wanted* you to see it."

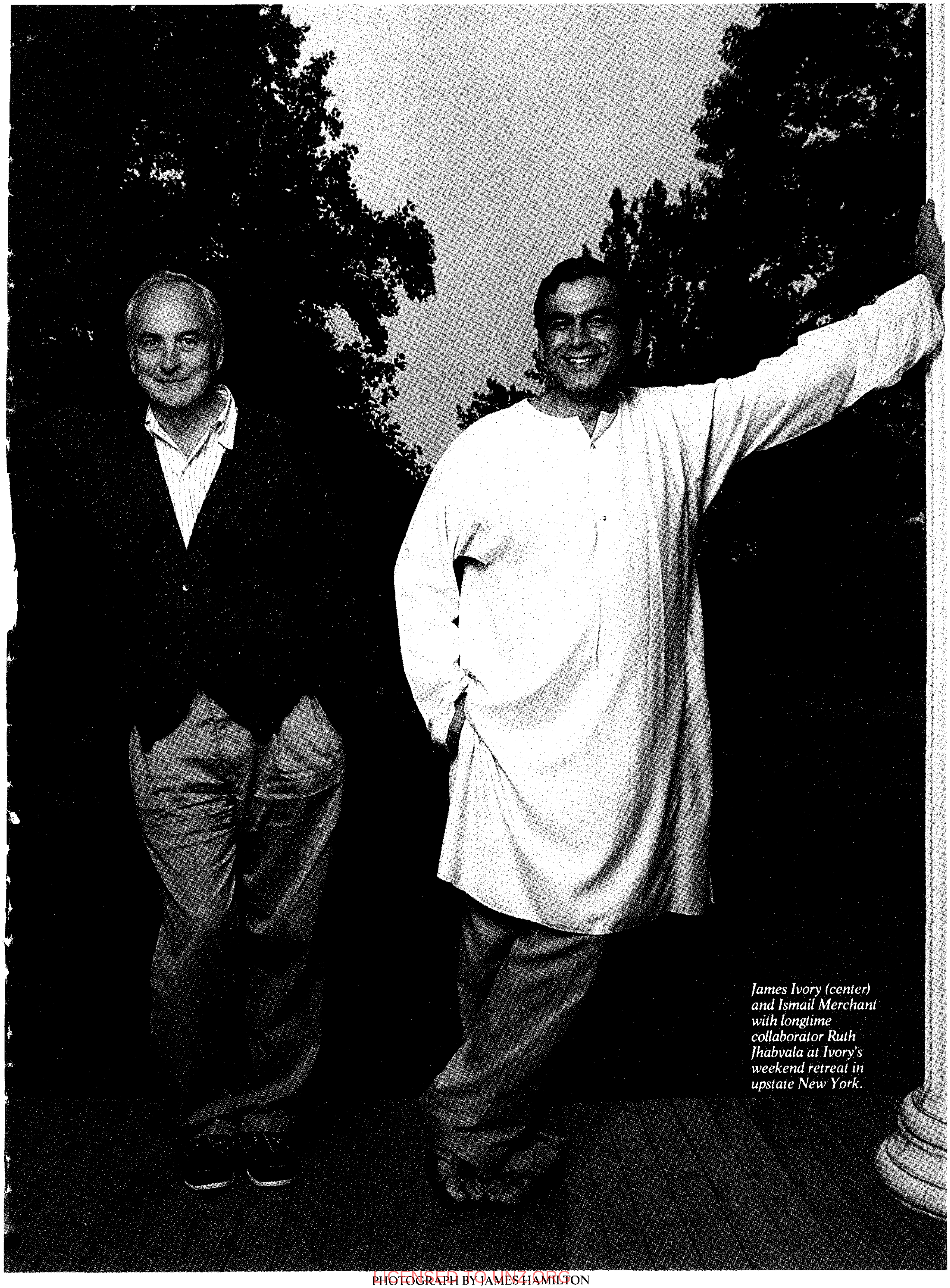
"You forget I was running the office while *you* were in Bombay," says Ivory.

"What it takes you a week to do I can do in one hour," says Merchant, scooping up his food Indian-style with his hand.

"When [lunch] is over, I'm going to see *Snow White,*" Ivory announces.

Merchant and Ivory can probably be forgiven some occasional arguing. After all, these creators (along with Jhabvala) of the phenomenally successful *A Room With a View* are recorded in *Guinness Film Facts and Feats* for the longevity of their relationship. Merchant and Ivory have lived together since 1965. And this month, they are celebrating the release of their twenty-first film together, a commercially risky adaptation of E. M. Forster's posthumous homosexual love story, *Maurice.* The movie has just won three prizes at the Venice Film Festival. "James Ivory shows how adept he's become at the social comedy of the upper classes," *New York*'s film critic, David Denby, has said. "A keen sense of the exquisite... goes into making Merchant-Ivory magic," Janet Maslin of the New York *Times* has written.

After *A Room With a View,* with its



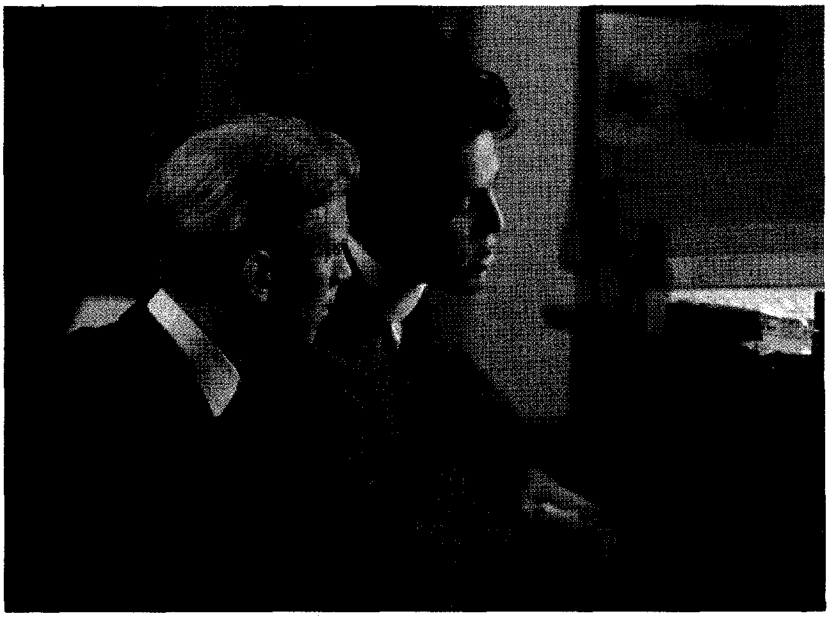
James Ivory (center) and Ismail Merchant with longtime collaborator Ruth Jhabvala at Ivory's weekend retreat in upstate New York.

PHOTOGRAPH BY JAMES HAMILTON

SINGLE-MINDED: *Merchant and Ivory operate like almost no other movie producers—relying on sophisticated material, paying little to those who work for them, using the same people over and over.*

three Academy Awards, eight nominations, and $25-million return (so far) on a $3-million investment, Merchant and Ivory could have made any film they wanted. Though they'd long been shunned by the Hollywood establishment, suddenly offers were coming in. "Just absurd," Ivory says. "I was told *Maurice* would be a risk, that these kinds of films [with homosexual themes] traditionally don't do well. Others said it's not the film you should be doing now. They thought I should be doing this Hollywood spectacular."

But Ivory was intrigued by the novel, a romantic tale of a young man's bewildering discovery that he is homosexual and his attempt to find love. "It was a story that has relevance to today," he says. "The book offered some of the same things as *A Room With a View.* It's about confused young people coming to their senses and finding a life and love for themselves in an honest way. Nothing has changed but the law since Forster's time. People 'born under that star [homosexuals],' as Forster put it, still have to feel their way along to find some sort of state they can live decently in."



LAW OF DESIRE: Maurice's *James Wilby (left) and Hugh Grant.*

The decision to go ahead with *Maurice* was characteristic of Merchant and Ivory. Through sometimes crushing reviews and financial reversals, the two have refused to compromise. And while many movie partnerships have been broken up by failure—or success—theirs has flourished. Indeed, Merchant and Ivory operate like almost no other producers in the business, relying on sophisticated material, paying little to those who work for them, using the same people over and over.

Their principal screenwriter for 25 years, though she didn't write *Maurice,* has been Jhabvala, 60. Of Polish-German descent, her immediate family escaped the Holocaust, and she is now married to an Indian architect. She lives one floor above Merchant and Ivory's East Side apartment, and on evenings when all three are in town, they usually eat dinner together. On most weekends, they can be found at Ivory's house in Columbia County. Their newest associate, Robbins, 46, joins them when he is down from his home in Boston.

WHILE IVORY AND Jhabvala have provided the artistic vision for their movies, it is Merchant, the flamboyant producer, who has raised the money, shielded the others from some of the unpleasant aspects of the business, and run interference for them with financiers and studio heads. Tales abound of Merchant's brinkmanship—springing an imprisoned star from an Indian jail, for example, or soothing mutinous crews with Indian feasts.

When the "family" is together, Merchant tends to dominate; indeed, he seems restless and bored when he's not in charge. Since Ivory, Jhabvala, and Robbins are by nature quiet and deferential, the arrangement can puzzle and intimidate outsiders. When Helena Bonham Carter, the 21-year-old star of *A Room With a View,* first met them, she says, "my automatic reaction to Ismail was not to trust him. Jim was so quiet and Ruth so shy, I had no time for them. Dick Robbins was my way in."

During the shooting in Florence, Bonham Carter spent hours with Robbins practicing the piano for some of her scenes. Gradually, she became a part of the group. Nowadays, she says, "I find Ismail completely trustworthy. I realize he's just doing everything that's best for the film. Once you're in, you're in forever. It's all very Indian. Although Ruth is Polish and Jim is West Coast, they're *all* Indian." Bonham Carter grew so fond of the family that she worked as an apprentice on *Maurice* for a "token" fee.

Throughout their years together, Merchant and Ivory have earned more than their share of praise. Vincent Canby has called their work "wonderful" and spoken of their "consistently literate sensibility that hasn't once been overwhelmed by the fashions of the moment." Still, only nine Merchant-Ivory feature films have made a profit.

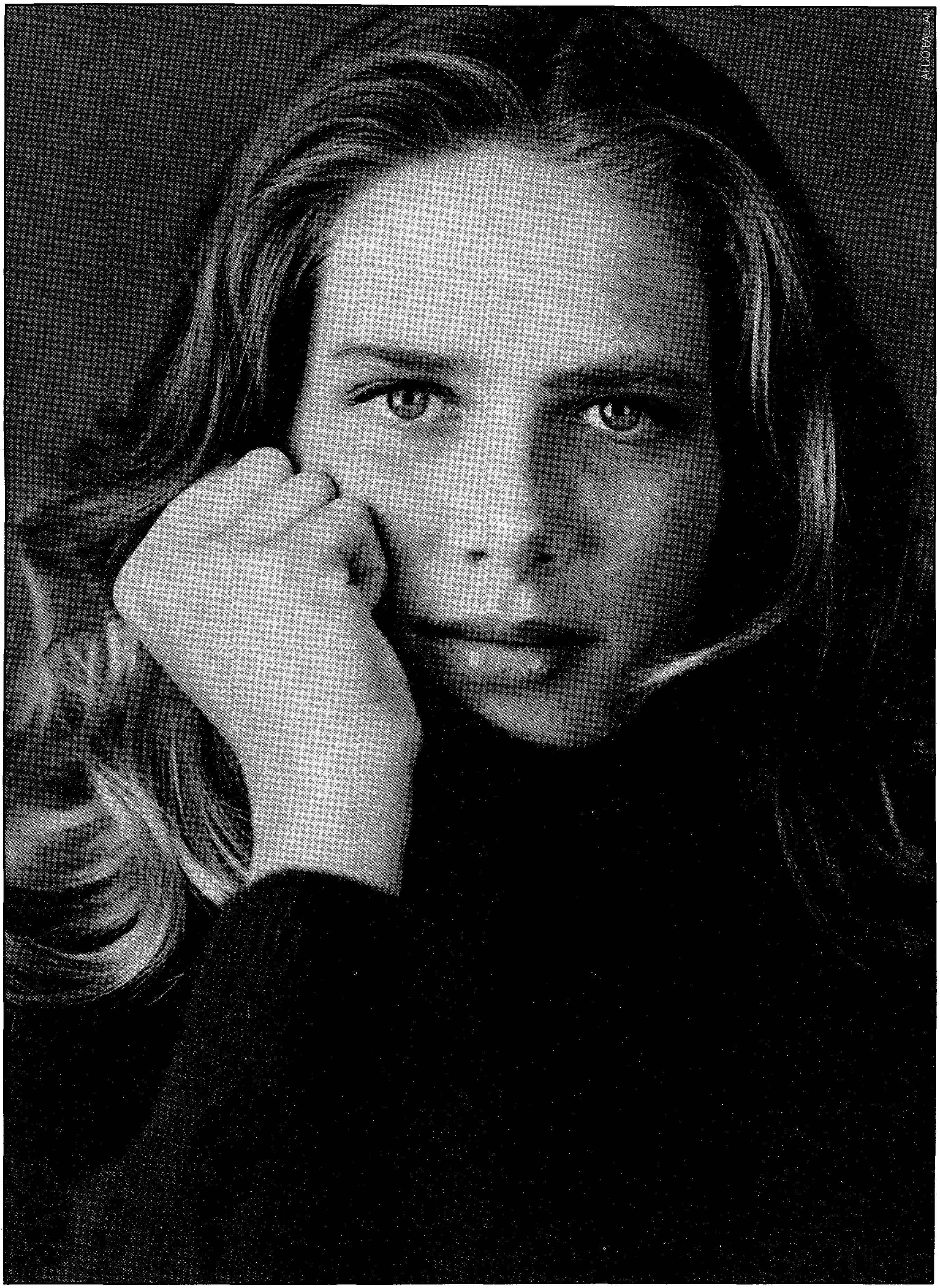
"Our goal has never been to have millions of dollars," says Ivory. "Our goal is to make films. So many people in the film business are mad to have a lot of money. They've grown up on the wrong side of the tracks; they've never had money."

For Merchant, the ultimate challenge is making a movie on a shoestring. "If somebody gave me $10 million to do a film," he says, "I wouldn't be very happy."

The Merchant-Ivory partnership began one evening in 1961 at the Indian consulate in New York when James Ivory, then 33, screened a documentary he had made on Indian miniature paintings.

Ivory had been raised in Klamath Falls, Oregon, remote from high culture but in a family—the owners of the Ivory Pine Company—that supported his interest in the arts. When he was ten, his father, Edward, built him a children's theater. James used it to direct his playmates—in "ancient Egyptian spectaculars," for example. When Ivory enrolled at the University of Southern California film school, intending to become a set designer, his father gave him $15,000 to make his thesis film, *Venice: Theme and Variations.*

Ismail Merchant had been born in Bombay, India's movie capital, and he grew up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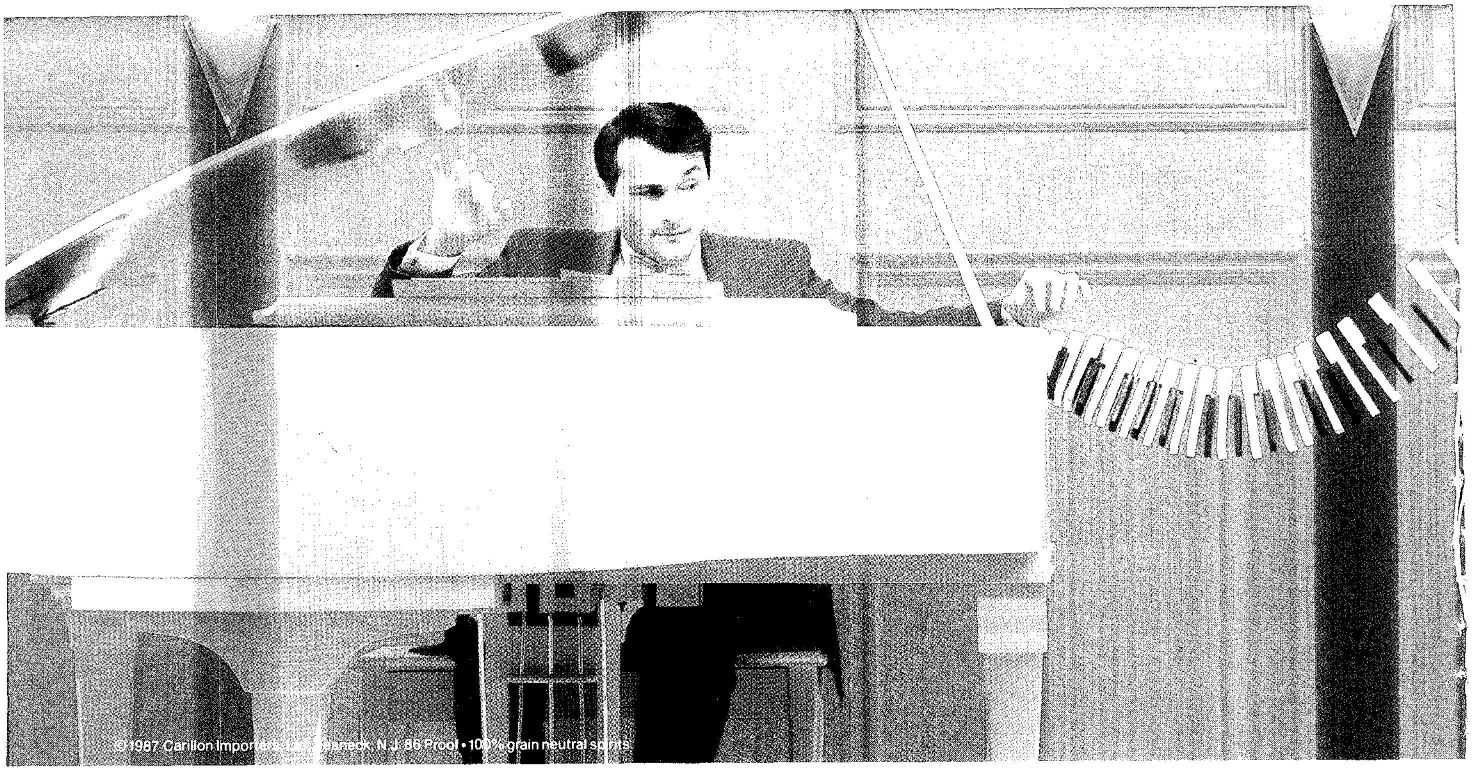

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entranced by trashy Indian movies and Hollywood extravaganzas. Before his birth, his parents had had three daughters, and in their desire for a boy, Merchant's mother tied a ribbon to the shrine of the Muslim saint Khawaja Mohinuddin Chistie. To this day, Merchant often prays at the saint's shrine when he's in India. "I thank God that he did this miracle," says Merchant in his clipped Indian speech. As the only boy among six girls—all of them crowded together in a two-bedroom apartment—Merchant assumed a special destiny in his Muslim family. "People look toward you for certain things, and they have their ambitions all tied up in you," he says. "You become the center of their ideals and their dream of success."

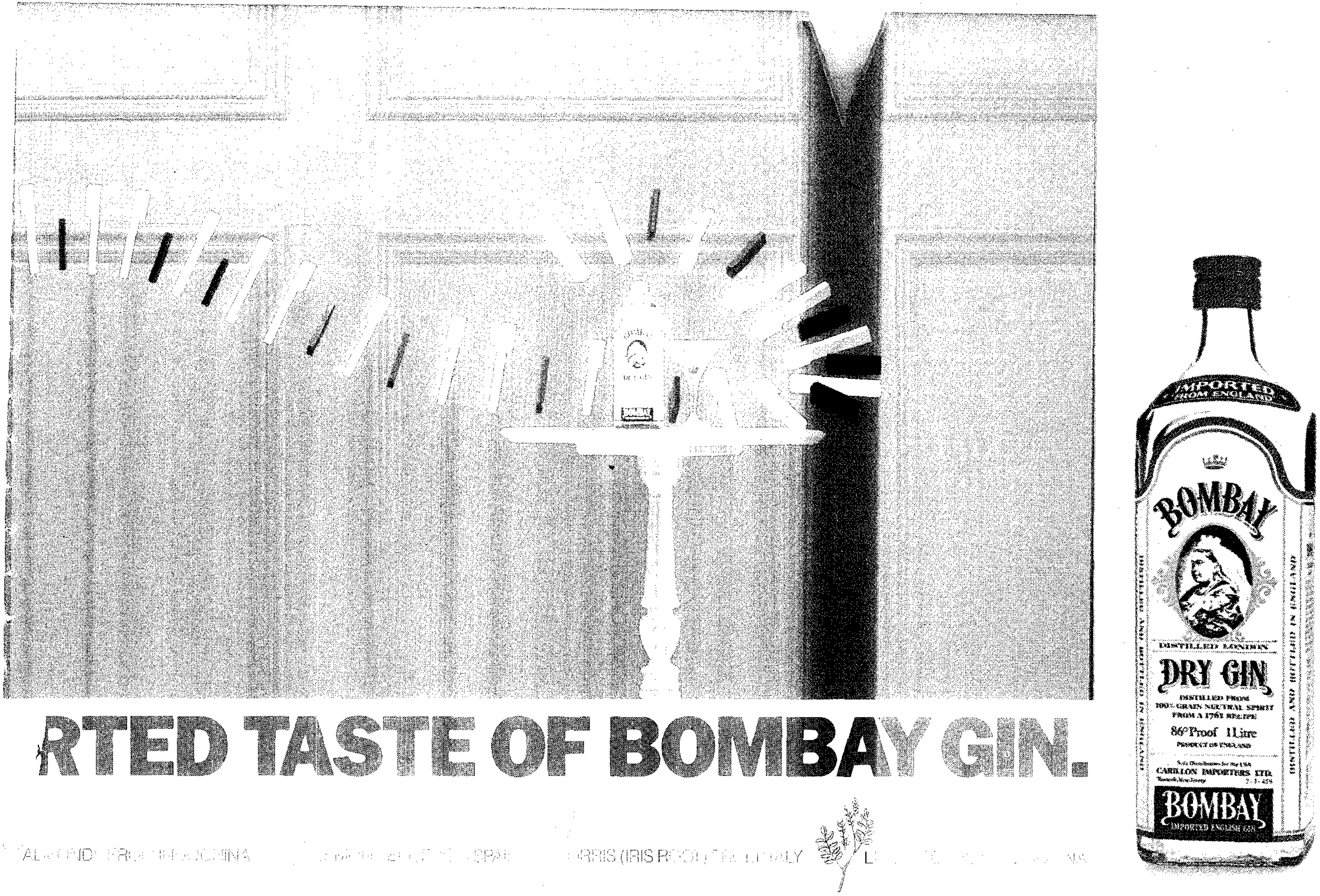
Merchant's father owned stalls in Bombay's bazaar and was an ardent gambler. Merchant adopted some of his father's qualities—his ability to sell, his gambler's instincts, his tendency to make everyone who worked for him part of one big family. After his graduation from St. Xavier's College in Bombay, Merchant came to New York to study business. He hoped to start a movie career but ended up as a messenger at the United Nations, where he sometimes posed as a delegate, entertaining movie people in the delegates' lounge. A more lucrative job followed at McCann-Erickson. While there, Merchant persuaded Trident Films to finance a short film, *The Creation of Woman,* about a Hindu creation myth. He thought his career was made and went to Hollywood, where he landed jobs in a clothing store in Westwood and in the classified-ads department of the Los Angeles *Times.*

ALL THE WHILE, HE DREAMED of making movies on Anglo-Indian themes—serious films in English, without the vulgar flamboyance of the Bombay films he'd grown up on. He did manage to get *The Creation of Woman* nominated for an Academy Award in 1961 and entered in competition at Cannes. On his way to Cannes—he was then 24—he met Ivory at the consulate and decided he'd found the instrument of his dreams.

Merchant invited his new friend out for coffee. "All the time we were supposed to be talking, he was making phone calls," Ivory remembers. "God knows who he was calling! He was trying to set up his own productions in India. He was totally charming, ebullient, and persuasive, full of ideas and crackpot schemes—and not such crackpot schemes. I had met Indian intellectuals before, but I had never met an Indian man of action. He had some vague idea I could possibly be involved in his schemes."

One of Merchant's plans involved making a movie about an Indian village. Ivory had never made a feature before, but he offered to shoot this one and to put up his own money. "Somehow, I had $35,000," he says. But when the new partners arrived in India, the film fell through. They were left with $35,000 and no movie to make. Within a day, Merchant had another plan. He had read *The Householder,* Ruth Prawer Jhabvala's novel about a young couple who are married in an arranged match and have to learn to live together. Merchant called Jhabvala, who was living in India with her husband, and asked if he and Ivory could see her. She remembers, "Jim was very quiet. Ismail was 25, just incredible, so full of faith and hope. He was just irresistible!" She sold them the rights to the book and then wrote the script herself.

The Householder, a charming and modest movie, starred Shashi Kapoor, who was to become India's Paul Newman. It contained all the elements of future Merchant-Ivory productions—a sweet and lusty sexuality, the clash of cultures (the movie features some dotty Westerners who are in India to find spiritual salvation), and a grand backdrop of architectural ruins. But *The Householder* opened in October 1963 to a devastating *Times* review by Bosley Crowther, who complained about its



"sluggishness" and "monotony of pace."

Others have said the same about Merchant and Ivory's work over the years. "Sometimes, they're undoubtedly right," says Ivory, "and I'm working on it."

UNDAUNTED BY CROWTHER, the three friends immediately started on a second movie, *Shakespeare Wallah,* about a troupe of Shakespearean actors headed by an English family. The troupe journeys through India, increasingly unappreciated, until the tour becomes a metaphor for the end of an empire. The movie was widely praised, and it established the team's reputation.

They were now ready for the big time, and their first—and only—experience with full financing from a major American studio, Twentieth Century-Fox. The movie was *The Guru,* a vague Merchant-Ivory attempt to respond to the events of the times, notably George Harrison's trip to India to study with Ravi Shankar. The 1968 film starred Michael York, Rita Tushingham, and the Indian actor Utpal Dutt. On the first day of shooting, Merchant and Ivory returned to their hotel to find that Dutt had been arrested for sedition by the government of West Bengal. In those days, prisoners lingered in Indian jails for years without a trial. "The frightful hand of doom was on it," Jhabvala has said. Merchant begged India's most famous filmmaker, Satyajit Ray, to intercede with Indira Gandhi and was able to secure Dutt's release in ten days. Nonetheless, Jhabvala, who wrote the script, thinks *The Guru* was "a terrible failure" artistically. Audiences didn't like it, either, and the movie quickly died.

The Guru was followed in 1970 by *Bombay Talkie,* which contains one of the most extraordinary scenes on film: In a musical number satirizing the Bombay movie industry, Shashi Kapoor dances manically on the keys of a giant red typewriter, "the fate machine," which is intended to symbolize the story of life. The scene remains Ivory's favorite in all his work. "My interests are sort of bizarre," he says. "They're rarely what's current. *My* film about Ollie North wouldn't sell."

Next came a series of documentaries and features, including the virtually unwatchable *Savages* (written by George W. S. Trow and Michael O'Donohue), a 1972 social satire about a group of Stone Age savages who take over a huge mansion not unlike the one owned by Ivory. "A ridiculous premise for a film, as we all know," says Ivory. "A joke but not quite a joke."

Two weeks before the filming of the company's adaptation of Henry James's *The Europeans,* in 1978, Lynn Redgrave, the star, defected because of money and scheduling. "Ismail had a screaming fight with her husband," Ivory remembers. The movie's budget was only $750,000, so Merchant and Ivory persuaded Lee Remick to take the role for a fraction of her usual fee. "I loved the script," she says. "No one, practically, makes movies from material as elegant as Henry James."

But *The Europeans* wasn't ready to go yet. Just before the first day of shooting, the English crew, waiting to fly to Boston, got stranded at Heathrow Airport because Merchant and Ivory didn't have the money to pay for their tickets. For decades, the National Westminster bank has closed at 3:30 each day, and the crisis came after it had closed. Still, "Ismail managed to get in and to get someone to give him the money," says Ivory.

The movie was shot in a grand mansion in southern New Hampshire. "There was always the feeling the crew was not going to be paid at the end of the week," says Remick. "The food was not wonderful—it was always cold. And no matter what we were doing or where, Ismail was always saying, 'Shoot, Jim! *Shoot!*' "

"I just look noble and long-suffering," explains Ivory. "I'm there to make everybody feel that we've got to do it for Jim—'He'll be so hurt if we don't go on.' " According to Merchant, the movie went on

THE CREATIVE TRINITY: *"We're like one of those Hindu deities with three heads and six arms and six legs," says Ivory. "We're one person—a Jew, a Catholic, and a Moslem—embodying good and evil."*

to make a profit of $4.2 million.

For James's *The Bostonians*, Merchant and Ivory decided they wanted the male lead to be played by Christopher Reeve, who had just made his second Superman movie. Bypassing his agent, they reached him through his grandmother, Beatrice Lamb, a scholar of Indian culture who had admired their work. Reeve by then was commanding $1 million a picture, but Merchant and Ivory persuaded him to take $100,000. "I had been on big-budget pictures where the film goes out of control because of too many cooks," says Reeve. "I wanted to work on a film where everybody would have the same vision. Jim is very modest and reserved in his approach to the work, and yet he gathers a group of artists around him who are passionate about their contributions."

FLORENTINE FUGUE: *Julian Sands and Helena Bonham Carter in* A Room With a View.

Four days before shooting was to begin, $600,000 of the budget fell through. Paychecks were delayed. The crew began to grumble. Co-star Vanessa Redgrave tried to organize the actors. "When things got really bad," Reeve remembers, "Ismail would just disappear in the kitchen and an hour later would come up with a meal for 60 people." Finally, the crew made up T-shirts announcing I DID IT ALL FOR CURRY and kept working.

Reeve proved an accommodating star. At one point, when money was desperately needed on location in Troy, New York, Reeve delivered $4,000 in his own plane.

DESPITE THE DIFFICULTIES, Merchant and Ivory have refused to make the compromises that would bring them big-studio financing. Following the success of *The Bostonians*, they went to Hollywood with their script for *A Room With a View*, Forster's story of an English girl falling in love with a young man she meets in Florence. Studio executives wanted them to use American actors "so people would identify with them," says Ivory. The team refused, so the studios suggested English actor Jeremy Irons. "But Jeremy Irons is almost 40 years old, and he made *Brideshead Revisited* 7 years ago!" says Ivory.

"Selling out is the ordinary man's job," says Merchant. "And I don't think I'm an ordinary man. We go against the trend. If today's genre is comedy or science fiction or murder mystery, we just don't do what others are doing. If a film is a success, well and good. If it isn't, at least you have reflected your craft in the most authentic manner. I have now worked so closely with the finest writer and director that my own thinking has also become uncompromising."

"As far as I'm concerned, we've always been successful," says Ivory. "I've gone through $30 million of other people's money, having a good time. I'm like some kind of wastrel playboy, playing with other people's money."

"I wouldn't *consider* writing a script for a second-rate filmmaker," says Jhabvala, who won an Academy Award for her adaptation of *A Room With a View*. "I can't imagine myself being lured by Hollywood, unless by a great director."

Until 1976, Ruth Jhabvala was living in India and collaborated with Merchant and Ivory largely by mail. But by 1976, she had grown overwhelmed by the subcontinent. Since her three daughters were grown, she decided to move to New York, taking a studio apartment over Merchant and Ivory's simple one-bedroom flat. Every year, she returns to India for three months to be with her husband, Cyrus Jhabvala, who also makes several trips to New York to visit her.

The reserved Jhabvala, winner of England's prestigious Booker Prize, has now been observing her two friends for almost 25 years. Merchant and Ivory "fight a lot—they scream and shout," she says with a smile. "I go away." Usually, the arguments are about how much money Ivory is spending on a movie, though the fights never interfere with their relationship.

"I think of them as the Duke and the King [in *The Adventures of Huckleberry Finn*]," says Jhabvala. "I always thought they'd be tarred and feathered. They have such *impudence*." In her brilliant new novel, *Three Continents*, which is dedicated to Merchant and Ivory, Jhabvala describes a pair of twins, a boy and a girl, who both love the same Indian man, a leader of a quasi-religious sect. Although art and life differ—in the book, the two men are engaged in criminal activity—the story of the quiet, profoundly close twins, led by the ebullient Asian, evokes the relationship between Jhabvala, Ivory, and Merchant.

"They have everything I lack," says Jhabvala. "They are full of spirit and courage. I'll sit at a wailing wall, but nothing gets them down. I'm closer to them than to anyone, except my husband and children."

"We're like one of those Hindu deities with three heads and six arms and six legs," says Ivory. "We're one person—a Jew, a Catholic [Ivory], and a Moslem—embodying good and evil." He searches for another simile. "We're like the United States government. Maybe I'm president, Ismail's the Congress, and Ruth's the Supreme Court."

"There is no tangle of ambitions," says Jhabvala. "The collaboration for me is secondary to the friendship. If I had to choose one or the other, I would always choose the friendship." Indeed, she has

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often worked for virtually nothing, getting only $5,000, for example, for writing *Roseland*, the company's nostalgic depiction of dance-hall life.

In 1976, the Merchant-Ivory family was broadened again to include Richard Robbins, a composer and music teacher. Jhabvala had been looking for a piano teacher for her daughter and approached Robbins, then director of a program for musically gifted children at New York's Mannes College of Music. She introduced him to Merchant, who was intrigued by Robbins's program and made a small documentary about his work, *Sweet Sounds*, which was shown at the New York Film Festival. The two became close: Robbins describes Merchant as "my best friend." In 1978, Robbins was asked to compose and arrange the music for *The Europeans*, and he has directed the music for all Merchant-Ivory films since then, including *Maurice*.

M*aurice* WAS SHOT ON A budget even smaller than that for *A Room With a View*—$2.6 million, most of it from Cinecom, an American distributor; Crédit Lyonnais, a French bank; Channel 4, a British television network; and Embassy video, also a British company. E. M. Forster experienced a period of writer's block after the success of *Howards End*. He was then in his early thirties and had long struggled with the knowledge that he was homosexual. Growing up in England under the shadow of the Oscar Wilde trial—homosexuality was punishable by life imprisonment—and living with his adored mother, Forster had never had a full sexual experience. One day, he visited Edward Carpenter, the Edwardian hippie and advocate of homosexual rights. Carpenter's lover, George Merrill, touched Forster on the buttocks, unleashing a storm of feeling in him; soon afterward, the novelist began, and was able to complete, *Maurice*. (He later went on to produce his masterpiece, *A Passage to India*.)

Maurice foreshadowed Forster's own life. It tells the story of an ordinary young man, Maurice, who falls in love with an aristocrat named Clive while the two are students at Cambridge. For years, they carry on a platonic—and frustrating—affair. The relationship was based to some extent on Forster's love for his Cambridge friend Hugh Meredith. In the book, Clive gives up Maurice in order to marry and to establish a career in politics. Maurice is distraught but ultimately finds happiness with Clive's gamekeeper, Alec Scudder.

The novel's happy ending was crucial to Forster, who wanted to show that love between men could end well. During his lifetime, however, Forster deemed the novel unpublishable. He did show it to several friends, including the biographer and critic Lytton Strachey, who questioned the affair between Maurice and the gamekeeper. "I should have prophesied a rupture after six months—chiefly as a result of... class differences," he wrote Forster.

Forster was 37 when he had his first real sexual experience—on a beach in Alexandria with a soldier. Finally, in 1930, Forster entered into a kind of marriage with Bob Buckingham, a London policeman. Buckingham legally married May Hockey in 1932. The marriage initially upset Forster, but soon the three entered into a sort of mutual understanding, with May Buckingham either ignorant of the homosexual relationship or ignoring it. The relationship lasted until Forster's death in 1970.

Maurice was published in 1971 with the permission of the novelist's executors, the trustees of King's College, Cambridge, where Forster spent a great portion of his life. The book received mixed reviews. The daily New York *Times* said it was "a major new E. M. Forster novel," but the Sunday *Times Book Review* found it "a disappointing work" that was "more important to the man than to literature." Several producers tried to buy the movie rights from King's College but were turned down. The trustees feared the book would be sensationalized, and some of Forster's colleagues thought it wasn't a very good novel, either. But the trustees were extremely pleased with the adaptation of *A Room With a View*, and they agreed to sell the rights to Merchant and Ivory.

Ivory wrote the script in collaboration with Kit Hesketh-Harvey, a 29-year-old Cambridge graduate. (Jhabvala was busy finishing *Three Continents* at the time. Besides, she explains, "Jane Austen once said a woman shouldn't try to write about what happens when two men are alone in a room together.")

Initially, Merchant and Ivory chose Julian Sands, the romantic lead of *A Room With a View*, to play Maurice, but he dropped out, and an unknown actor, James Wilby, 29, was selected to replace him. Though Wilby is heterosexual, his background is not unlike Maurice's. A child of the solid British middle class, he attended Sedbergh, a prep school in northern England: "They made you wear shorts in winter, even till you were sixteen." Later, he graduated from the Royal Academy of Dramatic Art. In Ivory's view, Wilby had the ability to transform himself from the stolid, unawakened Maurice into a man who has found himself and therefore becomes a figure of almost Apollonian grace. The movie also stars Denholm Elliott, Billie Whitelaw, Ben Kingsley, and Simon Callow.

Compared with some of Merchant and Ivory's earlier movie adventures, the filming of *Maurice* was remarkably smooth. One small sticking point came at the beginning when they sought to shoot some scenes at Trinity College, Cambridge. The trustees of Trinity had always denied requests to film at the college, even from the producers of *Chariots of Fire,* the story of one of Trinity's finest moments. Merchant, however, managed to rally the fellows and students behind the project, Hesketh-Harvey wrote a persuasive letter (signed by Merchant), and the trustees finally came around.

In early summer, Ivory nervously screened the finished movie in London for backers and friends. "When the lights came up, I didn't hear anything," Ivory says. "I thought, 'Oh, God, I want to get out of here!' But then I saw all these people were crying." Finally, he saw Merchant coming toward him, visibly moved, and he knew he had succeeded.

IN AUGUST, IN THE COLUMBIA County house, Merchant and Ivory were planning new projects. Large and faded, the house is a perfect backdrop for their lives. It speaks of the nostalgia, the longing for another era, that suffuses much of their work. Ivory has been restoring it for ten years.

In typical Merchant-Ivory fashion, a new project, an adaptation of Stephen Vizinczey's novel, *An Innocent Millionaire,* has just fallen through. The movie was to be financed by United Artists, but United Artists wanted Jhabvala to rewrite the ending so Tom Cruise, the intended star, would get the girl. Jhabvala refused. Cruise was willing to go along with her ending, says Ivory, "but it's just inconceivable to everybody."

This month in India, Merchant begins production on *The Deceivers,* from the novel by John Masters, to be directed by Nicholas Meyer. Are Merchant and Ivory beginning to go their separate ways? "I would like three or four months off," says Ivory. With Merchant, he is planning an adaptation of Jhabvala's *The Three Continents,* a film about Thomas Jefferson in Paris, and a movie about the making of a movie, to be shot using past Merchant-Ivory actors to play the crew members.

But perhaps the most intriguing new Merchant-Ivory project is a movie of Tama Janowitz's short-story collection, *Slaves of New York,* with a screenplay by Janowitz and Ivory. "I've wanted for a long time to do a low-budget film about trying to live in New York City," says Ivory.

Who do they think will finance the movie? "I asked Ismail that question this morning," Ivory says.

"Listen, don't worry," Merchant told him. ■

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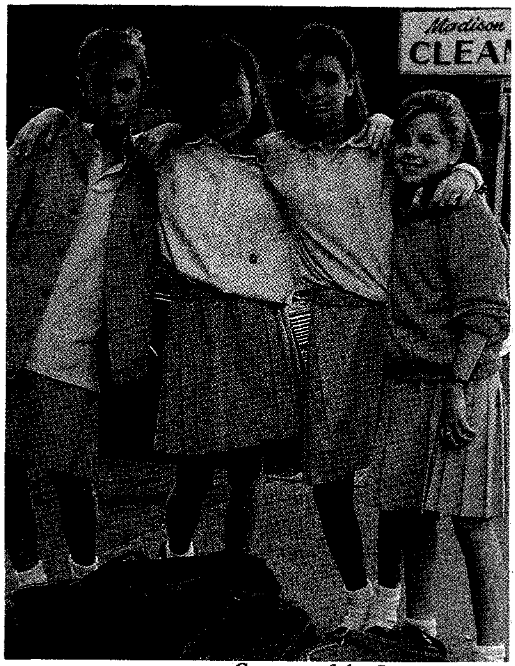
STYLE SCOUT

BACK TO SCHOOL

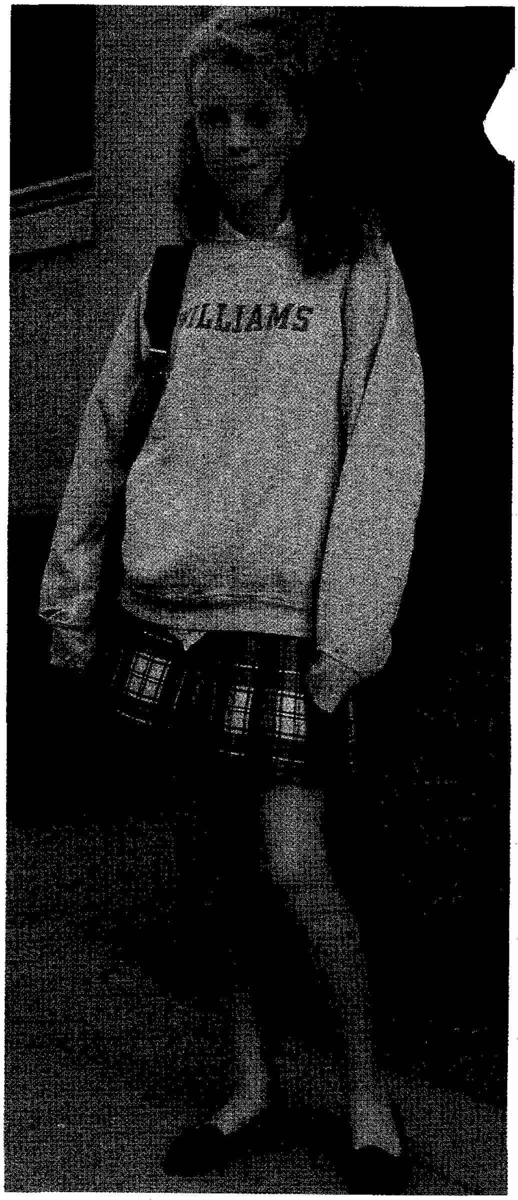
By
VALARIE EBEIER

The city's private-school students aren't letting anything as boring as a school uniform get in the way of expressing their personal style—even though, these days, the uniforms don't amount to much more than a box-pleated skirt. A recent stakeout at Chapin, the Convent of the Sacred Heart, and Nightingale-Bamford found the preferred look to be some variation on this: a polo shirt (not tucked in) worn under a jean jacket (and over, of course, the skirt), with ethnic jewelry (mainly silver) and deck shoes or high-top sneakers or boots (socks optional). It's almost... a uniform.

Photographed By
ANTHEA SIMMS



Convent of the Sacred Heart



Chapin

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Nightingale-Bamford

Convent of the Sacred Heart

Convent of the Sacred Heart

Illustration by Joo Chung.

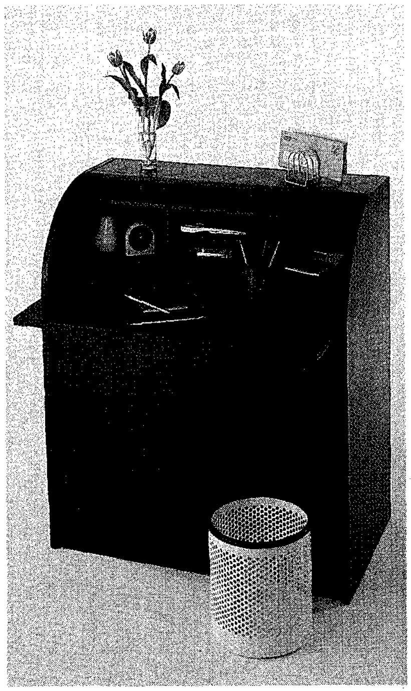
BEST BETS

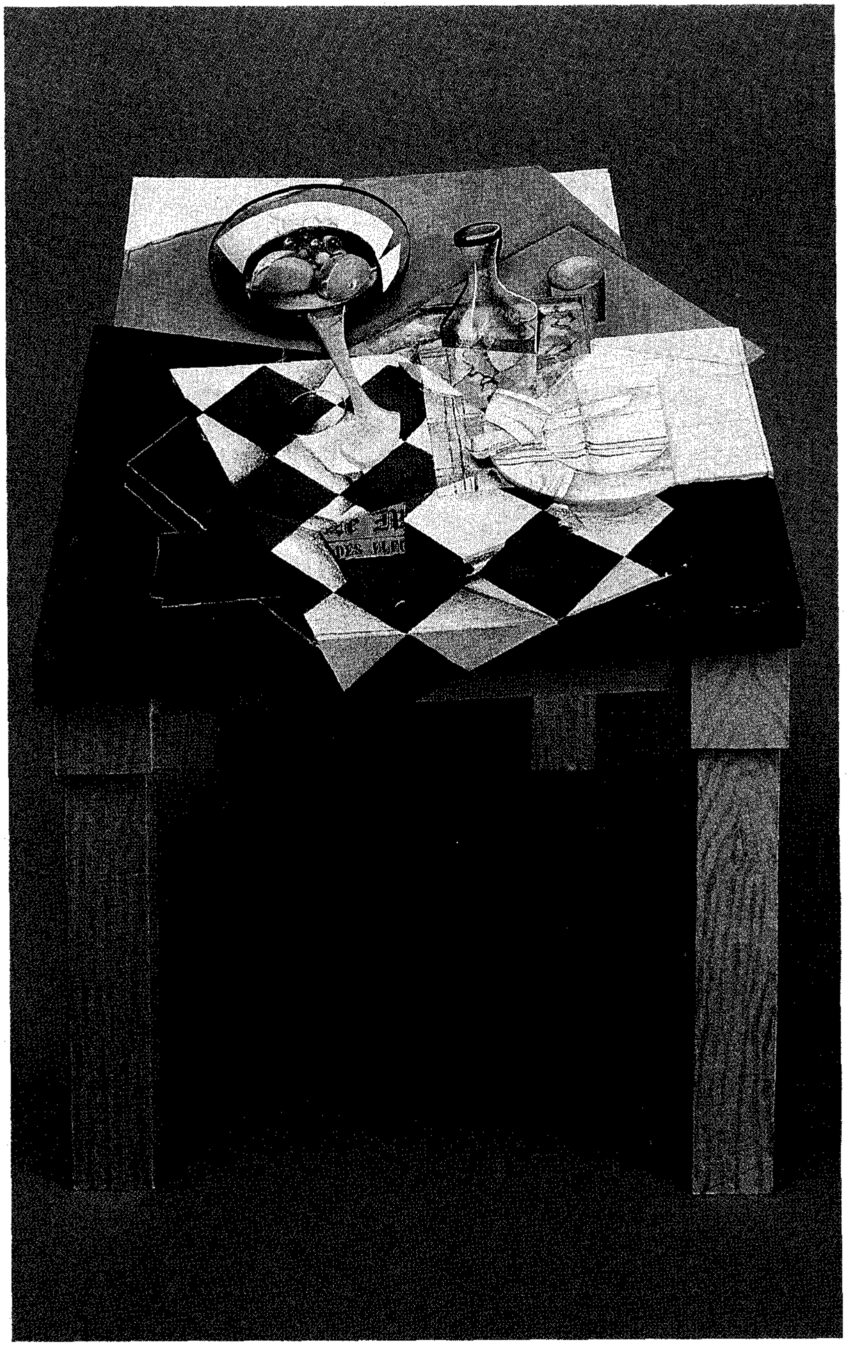
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

The Write Touch

The French *ébéniste* Jean-François Oeben knew a thing or two. His 1760 rolltop desk didn't simply stand around looking handsome—the roll top (bless his tidy heart) hid a deskful of clutter. Now Conran's has come up with a sleek Viennese-inspired version of ash-veneered chipboard. It has cubbyholes above and a cupboard, with adjustable shelves, below, and a writing surface that slides out to double the desktop size. Since it's just over 33 inches wide, 39 inches high, and 18 inches deep, it's the perfect size for cramped city apartments ($349).
CONRAN'S/*160 East 54th Street, 371-2225*

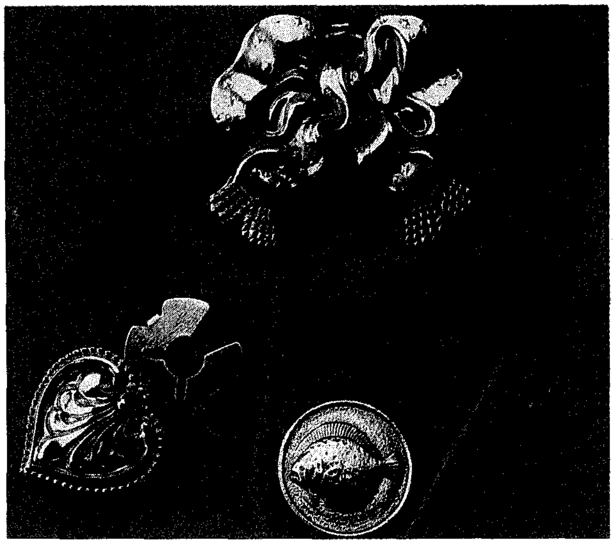




The Glass Hurrah

From the president of the United States, who presents Steuben's intricate glass sculptures as official gifts to foreign heads of state, to the Park Avenue matron who buys the olive dish as a wedding present, everyone *knows* that Steuben is the prime place to buy gifts for very special people. But the powers that be at Steuben, eager to suggest *new* functions for its crystal, asked such architecture and design luminaries as Mario Buatta, Mark Hampton, Albert Hadley, and Edward Zajac to create vignettes using the famous lead crystal in unexpected ways. The result: "Separate Tables." In John Saladino's autumn canning vision, jars are arrayed against an espalier of glass figs; Suzie Frankfurt decks a Christmas tree with Steuben-crystal roses, hearts, and strawberry pendants; and Michael Graves creates a life-size, three-dimensional version of a Juan Gris painting, substituting Steuben glass for the original glassware and heightening the painterly effect by hand-painting it (above).
"SEPARATE TABLES"/*Steuben Glass/Fifth Avenue at 56th Street/752-1441/September 29 through October 31*

Photographs: right, Taylor Photographics; left, Paul Lachenauer.



Faux Fine

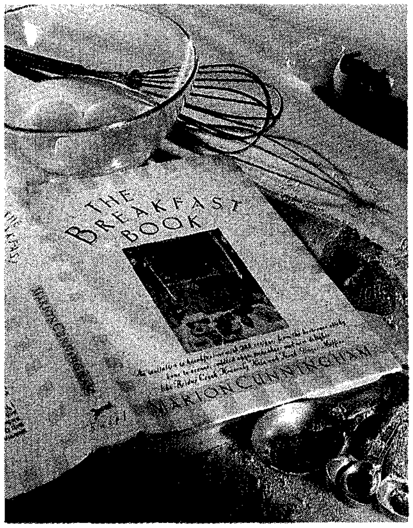
Schiaparelli elevated the button from its utilitarian beginnings to a prominent position in fashion. Now Linda McDowell and Regan Tassone have taken it a step further. Clip their Click-It over an ordinary button and transform a boring old shirt into a personalized one. (Six stamped-metal Click-Its are $25; in antiqued brass, $45 to $50.)

CLICK-ITS/*Stamped-metal (Macy's, main-floor accessories) and antiqued brass (Henri Bendel, main floor)*

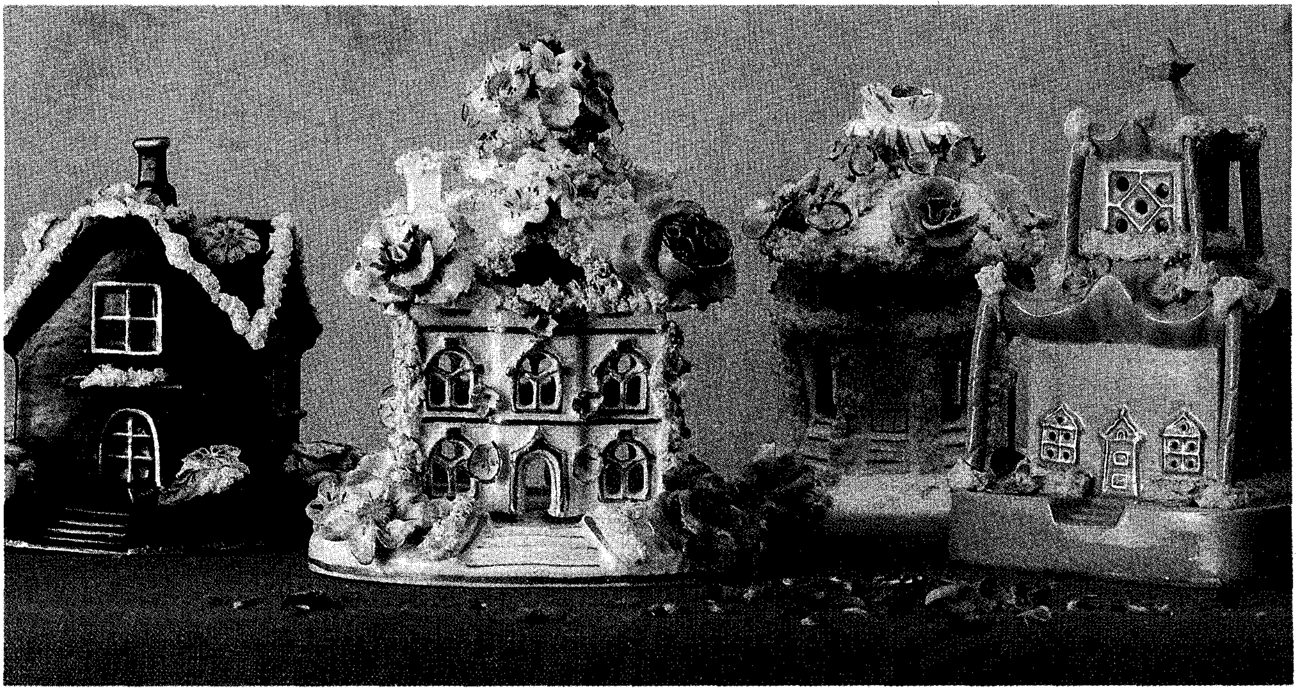
The Compleat Petit Déjeuner

I always said breakfast was the best—well, second-best—reason for waking up. But was breakfast ever really so cozy, all just-baked and butter-oozing excitement? Hooked on my fiberful flakes, I shiver with hope reading Marion Cunningham's new *Breakfast Book:* oatmeal soufflé with walnuts, chewy brown-sugar muffins, rhubarb with English custard, spiced quince pancakes, potato-bacon pie, apricot-shortbread pie, featherbed eggs, crumpets with peach-rose jam. If these wonderful fixings don't spark a breakfast revolution, let's whip them up any other hour of the day.

—Gael Greene



THE BREAKFAST BOOK/*Alfred A. Knopf/$17.95/ Endicott Booksellers (450 Columbus Avenue, near 81st, 787-6300) and Kitchen Arts & Letters (1435 Lexington Avenue, near 93rd, 876-5550)*



Hold Acquaintances

Exhibitors Barbara and Melvin Alpren dub them the Airwicks of the nineteenth century. Exquisitely detailed, these Staffordshire pottery cottages, clock towers, and gazebos held pastilles for scenting a room ($300 to $3,000). These and such other delights as tuzzy-muzzies, majolica, early weather vanes, as well as more rarefied furniture—from Queen Anne and Sheraton pieces through Belter Victorian and Art Deco—are featured at the tenth anniversary of the New York Armory Antiques Show. It's the first major antiques show of the season.

NEW YORK ARMORY ANTIQUES SHOW/*Seventh Regiment Armory/Park Avenue at 67th Street/772-2240/September 30 through October 4/Admission: $6*

Photographs: top left, David Kelley; right, Paul Lachenauer; bottom, Tony Cenicola.

Television/John Leonard

MOTHER OF INVENTION

"...Lily Tomlin's stream of consciousness seems a dance of the mind in the vicinity of a better politics and a saner sexuality..."

SITTING WITTY: Lily Tomlin *is 90 wonderful minutes on PBS.*

ON THE STREET AND IN THE GOSSIP COLumns, Lily Tomlin was said to be unhappy about **Lily Tomlin** (Wednesday, September 30; 10 to 11:30 P.M.; PBS), a 90-minute look at the making of her one-woman Broadway smash, *The Search for Signs of Intelligent Life in the Universe.* Tomlin may have television plans of her own for the material, and the worry was that the Joan Churchill-Nicholas Broomfield documentary, however agreeable, would steal and stale too many of her jokes.

This, of course, is just the sort of paranoia in which various Tomlin characters specialize. ("I refuse to be intimidated by reality anymore," says Trudy, her demented bag lady: "What is reality but a collective *hunch?*") But Churchill and Broomfield—unlike, say, Joe Biden—observe every decency. If anything, their *Lily Tomlin* is a loving commercial for any subsequent repackaging of *Search.*

For almost two years, Tomlin, her writer-director Jane Wagner, her acting coach Peggy Feury—to whose memory the program is dedicated—and their rather large female business associates were tracked by cameras from Atlanta to San Diego to Austin, Texas, as they added, subtracted, multiplied, and revised the Tomlin impersonations of Ernestine, Edith Ann, Mrs. Beasley, and, most memorably, Agnes Angst, a fifteen-year-old punk performance artist—"When I first came into this world, Elvis was fat"—who seems equally a child of MTV and Weimar Republic cabaret.

There are many jokes—about transcendental meditation and the International House of Pancakes; about Henry ("Power Is an Aphrodisiac") Kissinger and his sexy bombing of Cambodia; about "holistic capitalism," "New Age consumerism," and vibrators so overheated you have to handle them with oven mitts; about understanding Zen koans as practical jokes and selling "the snack concept" to underdeveloped nations. There are eavesdroppings in hotel and dressing rooms, candid comments by members of the tryout audiences, and wonderful snippets of an embryonic Tomlin in vitro on *Merv Griffin* and *Laugh-In.* A rehearsing Tomlin fusses, brays, swoons, and despairs, when she isn't cracking up. (On Broadway, the cracking up was often also heartbreak.)

Always, she is changing shapes, like that tribe of American Indians who turned themselves into wolves or—come to think of it—Robin Williams, who also assumes the contortions and distortions of the culture, sad or smirking, the strut or shuffle or stampede of all of us running away as lava comes down the mountain. Always, simultaneously, she is watching herself, "like a detached retina." And always her dreamy stream of consciousness seems a wind blowing toward objects and verities worthier of reverence than what we daily see and dread, a dance of the mind in the vicinity of a better politics and a saner sexuality. On *Lily Tomlin,* Tomlin invents herself from psychic scratch. You'll afterward demand the finished product, the work of art.

Masterpiece Theatre FROTHS IN WITH **The Bretts** (Sundays; October 11 to November 29; 9 to 10 P.M.; PBS), a nine-part Roger et Gallet (or Neutrogena) soap dreamed up by Mobil's very own operatic P.R. man, Herbert ("Whenever I hear the word 'culture,' I release the safety catch on my client's checkbook") Schmertz.

We are in roaring-twenties London, in a nest of viperish thespians. Paterfamilias Charles Brett (Norman Rodway) is inclined like a Fairbanks to womanize between bucklings of his Monte Carlo swash. His wife, Lydia (Barbara Murray), meant to remind us of Beatrice Lillie, would quit his hearth but for an impending knighthood. Older son Edwin (David Yelland) resents inheriting his father's hand-me-down roles. Older son's sexy twin sister, Martha (Belinda Lang), appears onstage in her scandalous underwear in an avant-garde play written by younger son Tom (George Winter), who is against war and Noël Coward. There's a fourth sibling (Victoria Burton), married to serious money, and a fifth (to come), shut up in a convent, and a pair of 80-year-old grandparents (Frank Middlemass and Helena McCarthy), who tour the provinces doing Shakespeare—but we won't meet them for almost a month.

Meanwhile, the butler (Tim Wylton), who used to be an actor, and the cook (Rhoda Lewis), who used to be a nanny, and the chauffeur (Billy Boyle), who used to be a policeman, insist on complicating domestic life every time Charles fires a secretary and buys a theater, or Lydia

Photograph by Donal Holway.

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sails for America and Broadway, or somebody steals a cigarette box and somebody else runs off with the bar receipts and Edwin sells out to the talkies and Martha suffers a concussion and Tom contemplates incest. I like Belinda Lang a lot as Martha, and would like to see more of her and less of Alistair Cooke, who seems at last to have tired of trying to make the obvious less obscure.

Mystery! ALSO RETURNS TO PUBLIC TELEVISION, with the first of three mini-series this season devoted to dramatizations of Dorothy Sayers's Lord Peter Wimsey novels. **Strong Poison** (Saturdays, October 3, 10, and 17; 9 to 10 P.M.; PBS) introduces Edward Petherbridge as Lord Peter and Harriet Walter as Harriet Vane. Petherbridge takes some getting used to, with his limp hair and rubbery Oskar Werner lips and preposterous monocle, as the lordly and foolish-seeming amateur detective. Walter, though, is just about perfect as the Oxford-educated mystery novelist—and Sayers's alter ego—Miss Vane. A veteran of the Royal Shakespeare and movies like *Turtle Diary,* Walter as Vane makes herself handsome by sheer force of intelligence, and winsome by epigram, and affecting by her troubled feminism. Self-possessed, she finds the very idea of romantic abandonment compromising and untrustworthy.

Strong Poison is the novel in which Vane is tried for the murder of her tirelessly and tiresomely philosophizing lover, and a smitten Wimsey clears her name. The three-part TV adaptation takes its dilatory time explaining arsenic, and Vane, alas, is more in prison than on camera, and the manservant Bunter is underemployed. But there's some nice business with a retired safecracker who teaches one of Wimsey's spinster-spies to pick a lock, and some inspired dabbling in spiritualism. **Have His Carcase** follows October 24 through November 14 and then the splendid **Gaudy Night** (November 21 through December 5).

MADE-FOR-NETWORK-TV MOVIES: **Proud Men** (Thursday, October 1; 9 to 11 P.M.; ABC) will not surprise and doesn't want to. Charlton Heston is the proud, conservative Wyoming cattle rancher with six months left to live. Peter Strauss is the son he disowned for going AWOL in Vietnam. Strauss comes home for a deathwatch after fifteen years in Paris. The natives are hostile, and so is his father. Things lighten up a bit when Heston meets his cowboy-crazy grandson, but then the natives beat up Strauss, the army arrests him for desertion, he tells his awful story of the murder of women and children, and Heston says, "Jesus." I'd like *Proud Men* more if it weren't quite so confident in its manipulation of our emotions, and I'd like Strauss more if he weren't so often typecast as the sensitive pretty boy stuffed deep down with more than his fair share of macho rubbish. But it's impossible not to like Heston, however predictable his acting and his politics. He's got one of those map-of-America faces, blue-eyed and bone-dry, with the shadow of an eagle on it. Damn.

Mistress (Sunday, October 4; 9 to 11 P.M.; CBS) flabbergasts. Victoria Principal, the ditz who nightmared a whole Bobbyless year of *Dallas,* shows up in Los Angeles as a 37-year-old once-was starlet. After nine years as the loving mistress of construction exec Don Murray, she wakes up one morning with him dead in bed next to her. She loses her house, her car, and her sense of humor. She can't find an acting job, and she can't hack it as a department-store clerk, and the men she meets are either looking for a virgin or want to give her money instead of respect. She winds up with a mink coat, a legally binding contract, and Alan Rachins. This is a movie that begins with a scene from Chekhov's *The Cherry Orchard* and ends with this reviewer on a wet Sixth Avenue wondering whether Doris Lessing has been in vain. ■

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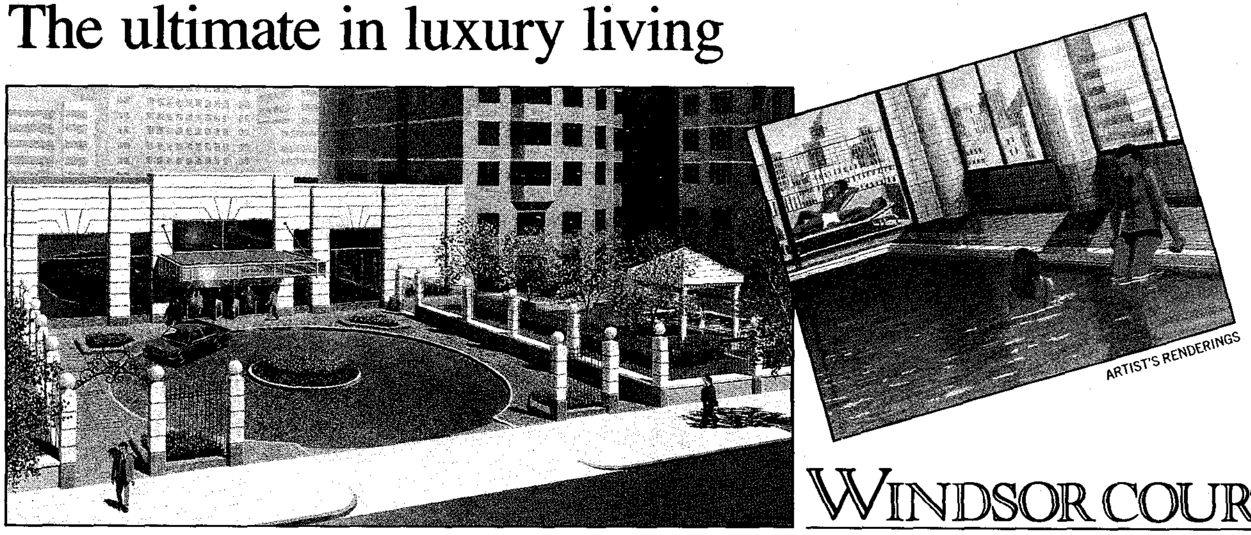

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VAULTING AMBITION

"...Early visits to Bouley are disappointing, but hope glimmers. Lately, the waves of taste are playing at a higher decibel..."

THOSE OF US WHO INDULGE OUR MOUTHS as we would a beloved child have been worried about David Bouley. The young chef's long-promised restaurant has taken forever and a year. Now it stands, **Bouley**, an enchantment, a brilliant mirage... France transported to a quirky corner of TriBeCa in the butter-and-egg district of Manhattan. And we have been stunned by a cuisinary flat affect. Out goes the message: Love the stage set; hate the food.

What a puzzlement. Is it possible that the magic that made Montrachet a mecca overnight has dimmed? Can Bouley be an artist in need of an editor? Or have New York's avant-garde eaters lost patience for style without substance? And is it true you could film *Gone With the Wind* in the time it takes for dinner *chez* Bouley?

My reading is it's just a bad case of opening jitters. I hope. Bouley is clearly obsessed—a kid from Connecticut with a crush on France trying to be Gallicly grand. And it's tough enough being serious with a petulant posse of foodies crowding the dining room in the first fifteen minutes.

Well, Bouley has heard the mutterings of discontent. Now he's clocking the kitchen flow, and though the ceremony still moves with the pace (but not the confidence) of a British coronation, the kitchen is cutting loose. On my most recent visit, flavors are more emphatic and there is a truly transcendent moment: An intensely perfumed pot-au-feu of foie gras and pheasant in a mingled bouquet of mushroom, celery root, and Madeira, sweetened by turnip and kohlrabi, evokes squeals and sighs. Most everything is tastier. Hope glimmers.

Not that it's an evening without torture. Getting a reservation—the choice is 6 P.M. or ten—means spending a chunk of the morning on "hold" going through the ranks for approval to come at six. And of course, Wrong Way Corrigan at the wheel of my taxi lightens my wallet the price of a hamburger at '21.'

BOULEY: *Chef David Bouley with his maître d' and captains.*

But there's a sweet triangle of park opposite the distinctly Provençal façade of Bouley. For the 34-year-old chef, who spent so many weeks of his life in the kitchens of Bocuse, Lenôtre, Girardet, and Vergé, nothing but Limoges will do, and real space between tables, tidbits to nibble even before you get the menu, and a finale of petits fours. Handmade linens and more furniture for what could be the cellar of a small French château (he calls it the basement) are still en route.

The graceful vaulted ceiling with its artful lighting, indeed all of the construction, was done by the chefs (they needed work while waiting out roller-coaster delays) under the direction of Bouley's builder brother Martin, who spent days at a computer calculating the angles: a miracle of plywood, Sheetrock, and IBM. The pleasant green paintings of the Provençal countryside were created to order and framed on the premises. Even the carpenter who came from France to hang the doors—beautiful, concave, carved in walnut—was wowed by the bathrooms with their custom-fired tiles and decorative antiques.

Old-world shaded lamps on each table make everyone look fresh from a spa, though a tipsy gent knocked his off the edge twice one evening, blowing two bulbs. It's no trick at all to get sloshed waiting for dinner. And though the staff have been trained, they are stiff and clearly uncomfortable. Perhaps it's partly that I'm recognized, doubling the terror. How about just one little smile?

Still, our five, amazed to find ourselves dining at the cocktail hour, are primed for pleasure. Three bottles of wine definitely help, as do the kitchen's bitsy offerings—thyme-and-goat-cheese tartlet, basil'd curl of eggplant, a smidgen of tuna with dilled yogurt, eel and horseradish cream, a tiny yellow plum tomato with pearls of salmon roe.

Even in the earlier, disappointing evenings, there are moments to remember. The simple perfection of three green beans—roma, fava, and haricots verts—in sherry-vinegared crème fraîche. Lobster touched by the smoke of the grill with a scattering of sliced artichoke heart, a grilled mushroom, and chervil on a puddle reminiscent of sauce américaine. A trio of perfect little salads—seared foie gras, shrimp, and wild mushroom. Pigeon both roasted and braised with foie gras and cabbage.

Alas, deep-fried zucchini flowers are greasy, and nearly raw foie gras sits on a mucky corn pancake. But there is no serious flaw in cherrystone-clam ravioli or an eggplant terrine or kidney and sweetbreads in cider vinegar—except for a subtlety I, for one, do not respond to. As the two-star chef at the next table observes, "It's not what I want to eat, but it's very good nouvelle cuisine."

Now, on this final visit, the waves of taste are playing at a higher decibel—although it's a shame the clam-and-saffron soup with chanterelles is overwhelmed by cream. (By the way, my guests adore it.) I love beets and I'm a fool for goat cheese, but nothing really brings the two together in Bouley's terrine, an unattributed borrowing from Troisgros. ("He's

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just Biden his time," my friend quips.)

But the Riesling-cured mahimahi with fresh fat juniper berries sparkles. Smoked scallops and mussels nestled in aristocratic baby lettuces—sweet tendrils of chicorée frisée, young arugula, just-born romaine, and shoots of oak-leaf—play in spirited contrast with a gentle horseradish vinaigrette. That dizzyingly ethereal pot-au-feu is a borrowing from the $65 tasting menu and worth whatever extra it costs à la carte. Perfectly cooked lobster swims in red Sancerre thickened with roe and garlic purée. Crisp duck is lean and moist, tastier this time than last, with confit of duck leg, caramelized endive, and the essence of foie gras in a pasta triangle. A "quiche" is paved with sequins of zucchini in the style of Buccellati, and I love the potato purée, but the lamb is drab and undistinguished.

As you might guess, each dessert plate is a still life garnished with ice cream or sorbet in cookie cradles—an upscale gentrification of clafoutis with blueberry ice cream, figs in a froth of sweet white cheese layered in pastry, poached peach riding a passion-fruit charlotte flanked by banana beignets. Best are the duo of soufflés—raspberry and pear larded with chocolate—the luscious pistachio opera cake with chocolate-ganache terrine and bitter-chocolate sorbet, and a crackling sugar-glazed tuffet called "green apple conversation." With coffee comes a silver tray of pistachio tuiles, blueberry-studded financières, brandied cherries, and truffles. And perhaps, at the last minute, lemon tartlets still warm from the oven.

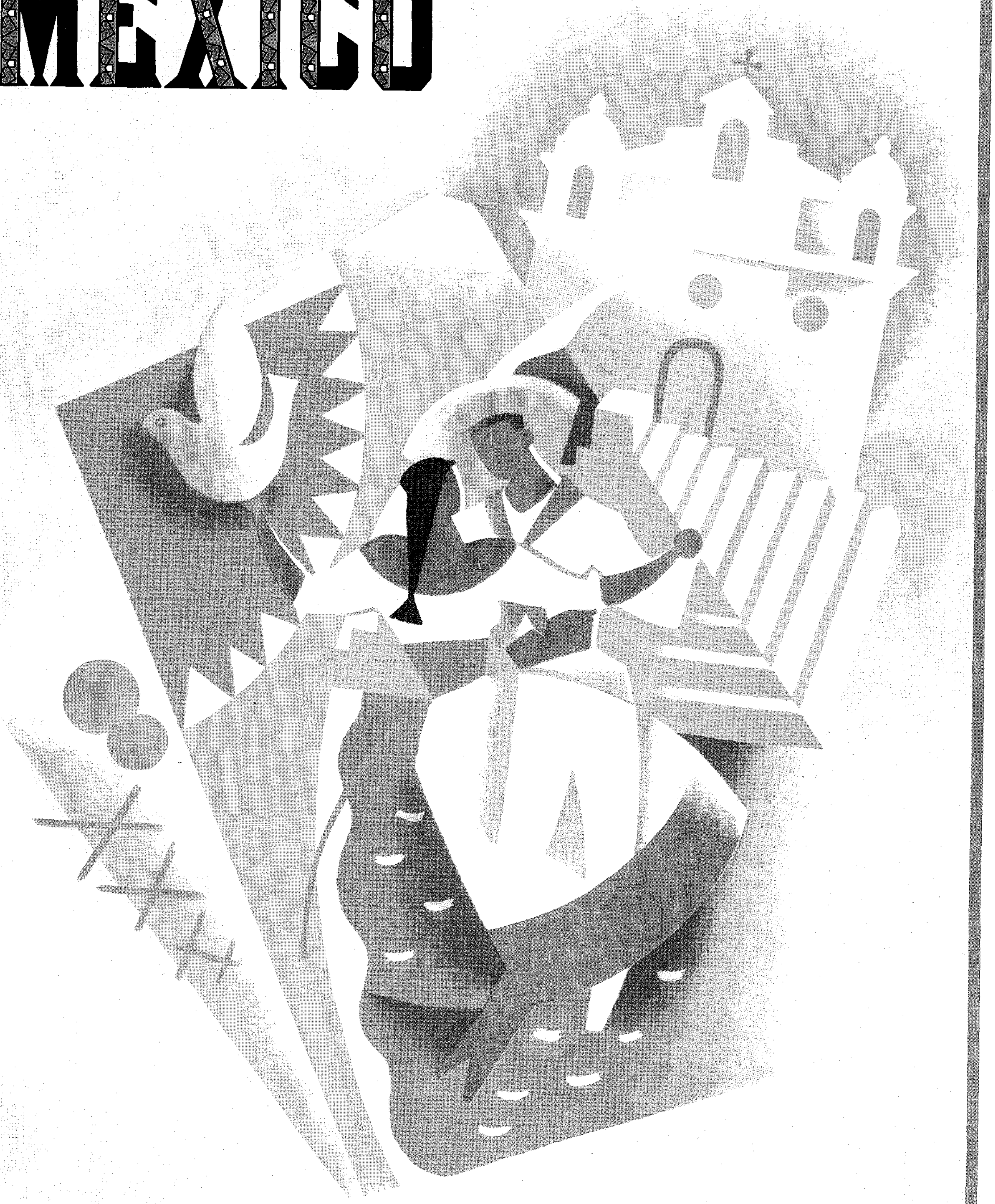
Wine prices quickly edge toward Mount Everest, but with a modest wine—the Rully or the ripe and complex Chateau Poujeaux '82—three courses and coffee easily costs $130 for two. Évian at $5 a bottle and espresso (we paid $5 for a double) kick the tag even higher.

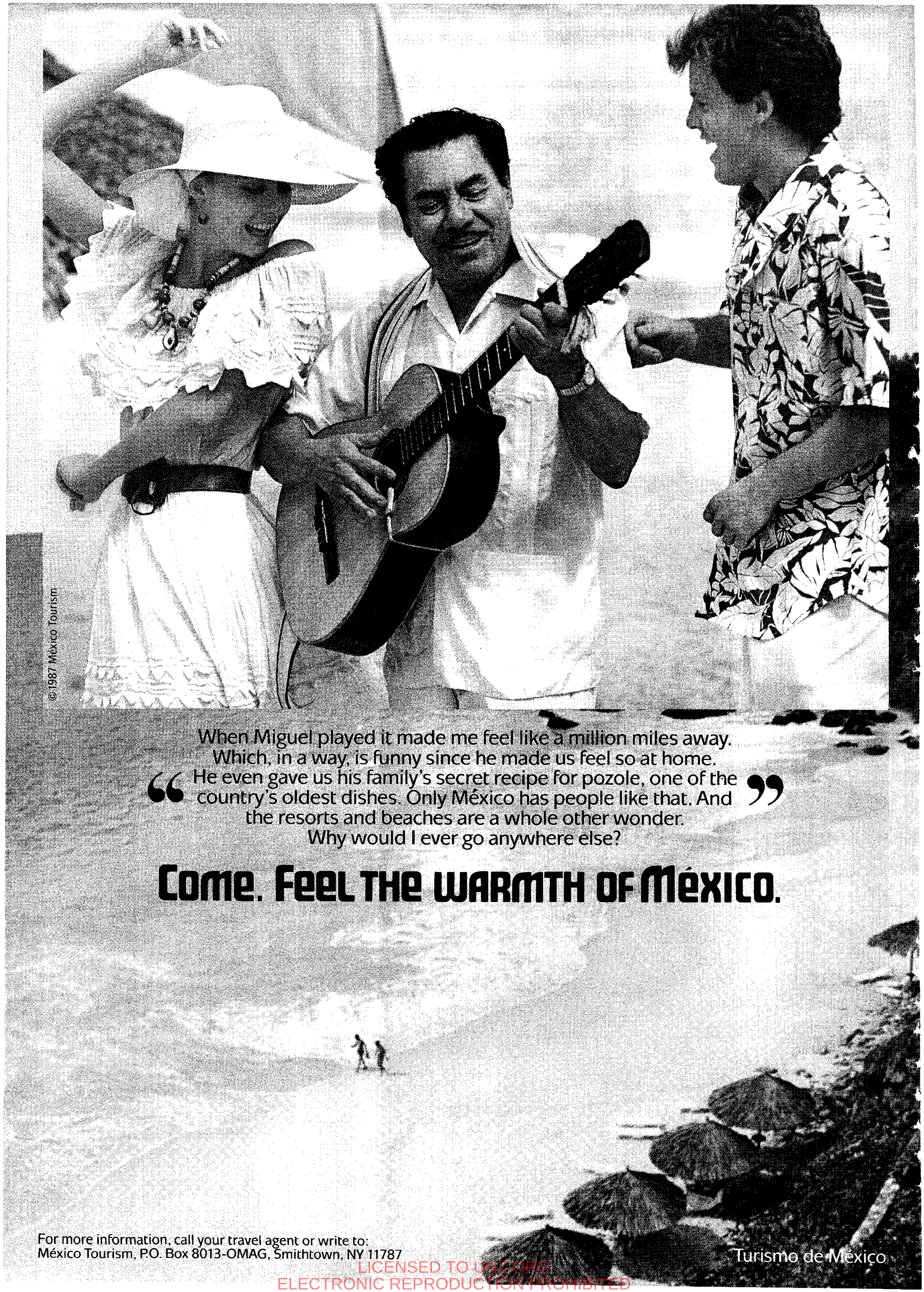
Now that autumn is here, Bouley hopes to draw a lunch crowd from Wall Street ready to eat light and, he promises, fast (entrées $14 to $20) or willing to linger over a pampering $25 prix fixe including canapés, spinach soup with fava beans and a chestnut-crème-fraîche quenelle, swordfish in warm thyme vinaigrette, sorbets, a tart, and petits fours. If lunch catches on, he won't have to push tables closer at night, won't lose that French luxury of space.

Perhaps the tariff is rather greedy for a house that's still in spring training. But go. Go for a sense of escaping to a lovingly created bourgeois inn somewhere between Paris and the Riviera where a creative chef with a passion for perfection is trying very hard.

Bouley, 165 Duane Street (608-3852). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Saturday 6 to 11 p.m. A.E., C.B., D.C., M.C., V. ■

MEXICO





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"When Miguel played it made me feel like a million miles away. Which, in a way, is funny since he made us feel so at home. He even gave us his family's secret recipe for pozole, one of the country's oldest dishes. Only México has people like that. And the resorts and beaches are a whole other wonder. Why would I ever go anywhere else?"

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Gazing on such wonderful sights, we did not know what to say, or whether what appeared before us was real…And some of our soldiers even asked whether the things we saw were not a dream…

Since the Spanish conquistador Bernal Díaz del Castillo and his men first caught sight of the ancient Aztec capital of Tenochtitlán in 1519, the land that is now Mexico has been inspiring awe in those who set foot on its soil.

Its rich and varied landscape ranges from the lush, tangled jungle of the south to the stark deserts of the north, from jagged cliffs dropping hundreds of feet into a churning ocean to powdery beaches washed by the waters of a calm bay. Intimate, romantic inns and self-contained, full-service resorts dot the coasts. Ancient pyramids and temples of the Aztecs, Maya, and Toltecs are easily reached from modern world-class hotels.

The country's vibrant cultural heritage is evident in such items as handcrafted ceramic tiles and clay cups and bowls. The brightly colored and intricately designed murals of Diego Rivera and others adorn such modern structures as the complex of buildings that is Mexico City's National University. Folk and fine art, the traditional and the contemporary meet in the Ballet Folklórico. From an impromptu concert in a *palapa*-roofed *cantina* on an out-of-the-way beach, to a performance at the National Institute of Fine Arts in Mexico City, music and dance seem present everywhere. While welcoming—and even pampering—tourists, Mexico continues to recognize the importance of preserving the cultures of its peoples. And this adds to its allure.

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Five million visitors are expected in 1987; tourism is one of the country's major industries. Fonatur, the government agency that created Cancún in the 1970s, is putting the finishing touches on a new crop of resorts, which are expected to be major draws by the 1990s.

Mexico is also one of the most reasonable vacation destinations. An "expensive" dinner in most of the major cities and resorts costs between $30 and $40 for two, and often, that includes wine.

Another plus is the weather, which in a number of areas, is almost guaranteed year-round. Temperatures in Mexico City hover near 70 degrees. Acapulco remains in the low 80s, and the city is cooled by a breeze off the ocean. The climate of a group of inland cities from Taxco in the south, to Guanajuato in the north is often referred to as "eternal spring." While it may rain for an hour in the afternoon during the rainy season, the rest of the day is almost always dry and sunny, with temperatures in the 70s.

With direct flights to many of the major destinations, and with package deals proliferating, travel to the country is easier than ever. Cancún, on Mexico's Caribbean coast, is only a three-and-a-half-hour plane ride from New York. Continental, Aeromexico, and Pan Am have direct flights from the New York area to Mexico City. Charter and tour companies offer additional flights.

Asti Tours (212-686-9266) has, among many Mexico packages, an eight-day, seven-night vacation to Acapulco, beginning with a nonstop flight, which leaves every Saturday. Prices start at $309 per person, double occupancy, with meal plans available. Individual and group tours will be custom-designed on request. Friendly Holidays, Inc. features guided tours of the ruins and colonial towns in the Yucatán, as well as more-standard packages to just about anywhere in Mexico (ask your travel agent for information). Yucatán jaunts begin at $229 per person, for seven nights, double occupancy, and include airfare, a choice of hotels, and other amenities. Vacations at almost every major resort in the country—and to a combination of various destinations—are available through Liberty Travel and GoGo Tours (for information, call any Liberty Travel office). Packages start at $359 per person, based on double occupancy, and include airfare, hotel rooms for three nights, and other amenities. Magna Tours (212-517-7770) specializes in trips to Cancún and Cozumel. Group tours will be organized on request, and Magna Tours will also arrange special-interest and theme holidays, focusing on such activities as scuba diving and fishing.

Another type of vacation, which is offered by the "all-inclusive" resort—a sort of mini-package-deal compressed into one destination—is increasingly available throughout Mexico. The numerous Club Med locations; Jack Tar Village in Nuevo Vallarta; Club Cozumel, in Cozumel; and others are based on the principle that guests should be able to leave their wallets behind—isn't money part of the headache vacationers are trying to avoid? Meals, taxes, tips, entertainment—by well-known artists as well as local performers—and classes, which are many and varied, are included in the price of the stay. Depending on which destination you choose, you can learn to windsurf, hang glide, draw, and write poetry; you can sample the area's cuisine while learning the basics of its cookery; and children will be kept busy from sunrise to bedtime with activities ranging from arts and crafts to clam digging. Most of

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these destinations have a minimum length of stay—seven days for Club Med, usually about three days for the others—and airfare is often included in the price.

To enter Mexico, U.S. citizens must have proof of citizenship in one of the following forms: a passport, a notarized birth certificate, or a voter-registration card. A tourist card—which can be obtained from a travel agent, airline-ticket office, the Mexican Consulate, or the Mexican Government Tourism Agency—is also required.

Is it safe to drink the water? Most major hotels provide bottled water, which should be used for brushing your teeth as well as for drinking. Ice in these hotels is also usually safe. Elsewhere, avoid ice in drinks, request bottled water, and resist the temptation to purchase foods from street vendors. Also, eat only fruits and vegetables that can be peeled.

As of September 1987, the exchange rate was about 1,500 pesos to the dollar. For the best rates, hardy travelers can wait and exchange dollars in Mexico at *casas de cambio* (exchange bureaus). The lines here are often shorter than those at the banks, and the bureaus are open later. However, and this is a big "however," rarely will you find anyone who speaks English at a *casa de cambio.* Maneuvering through the transactions here can be difficult, even for someone who is fluent in Spanish. In Mexico, expect your dollar to stretch at least 30 percent farther on everything from restaurant and hotel bills to high-quality crafts and clothing.

Here is a guide to some of the major cities and resort destinations throughout the country. Most hotels have two sets of prices, one for the "off-season," which usually runs from May through November, and one for the "season." Since most hotels will be switching from off-season to season prices within a month, off-season prices are not included here. Prices given are for double rooms, except where noted. All rates are subject to change. Most do not include tax, which is a standard 15 percent throughout the country; so be sure to figure that in when calculating prices. Also, since some prices are set in pesos—especially those of the smaller hotels—and then converted into dollars, they may change overnight, so it is a good idea to confirm them in advance. It is also a good idea to check whether the price at which you reserve a room or a flight is guaranteed. To call Mexico direct, dial 011-52.

MEXICO CITY

Mexico City is crowded with energy and life—there are 18 million people living in this cultural and artistic capital. The heart of the city is an immense *zócalo,* a plaza that is rivaled in size only by Moscow's Red Square. It is lined with monuments, including the National Palace, with its Diego Rivera murals, and the imposing Metropolitan Cathedral, which—until recently—was visibly sinking into the soft ground upon which it was built. Just off the square are the remains of the Templo Mayor, a holy shrine from the Aztec Empire, which was uncovered by construction

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This true story took place at the Sheraton Princeville Hotel, Kauai, Hawaii. © 1987 The Sheraton Corporation.

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workers in the late 1970s. The city has plans to close the Zócalo in October to all but pedestrian traffic, one step in an effort to fight smog.

The capital is renowned for its contributions to the art world, and an overview of works from the pre-Hispanic through the modern periods can be seen at the National Museum of Art. The Palace of Fine Arts displays dynamic murals by Rivera, Orozco, Siqueiros, and Tamayo, including a replica of *Man in Control of the Universe,* the controversial mural Rivera created for Rockefeller Center. The Rockefellers had the original painted over because of its portrait of Lenin.

The elegant, tree-lined Paseo de la Reforma leads from the downtown area to Chapultepec Castle. Emperor Maximilian of Hapsburg built this imitation Champs-Elysées so his Carlota could watch from her castle window as he rode off to work at the National Palace. His royal carriage, along with colonial jewels and modern murals, is on display in the National Museum of History, within the castle.

Chapultepec Park, surrounding the castle, is a peaceful refuge of lakes and sailboats, fountains, picnic grounds, amusement parks, and bright balloons. The park is home to the National Museum of Anthropology, one of the best museums of its kind in the world. All aspects of Mexico's pre-Columbian history are represented here. Of special interest are the original Aztec calendar stone and part of the Temple of the Feathered Serpent at Teotihuacán.

The Zona Rosa, south of the Paseo de la Reforma, between downtown and Chapultepec Park, is the city's chic shopping area, catering to visitors and affluent Mexicans. There is a heavy concentration of boutiques, sidewalk cafés, hotels, trendy restaurants and clubs, and shops selling the best in Mexican crafts. The government-run Fonart arts-and-crafts showroom has good buys in ceramics, leather, and brass.

Mexico City's Metro makes getting around the capital a pleasure. Most of the tunnels have colorful motifs decorating the walls, and the fare, which increased to 3 cents about a year ago, has to be one of the world's greatest subway bargains. *Peseros,* green mini-buses, operate along a fixed route and charge a flat rate.

Visitors can also choose among three different types of cabs. Orange-and-white cars pick up passengers at cab stands at hotels—they do not cruise for passengers—and bill according to zones. Yellow-and-white cars, which do cruise for passengers, bill according to meters, but—as the fares change frequently—the meters are rarely correct. Cards showing current rates should be posted, and if they are not, the driver must present one upon request. A third type of cab, a car with a red-and-white license plate, is the most expensive; drivers of these cars speak English, so these are the cars to hire for touring the city. For cabs, it is wise to negotiate a fare in advance.

Mexico's "Place of the Gods," the spectacular Pyramids of Teotihuacán, is just 30 miles east of the capital and can usually be reached by taxis arranged through your hotel. There are sound-and-light shows (narration of the history combined with spotlighting) every night except Monday, from October to May.

Hotel Nikko Mexico (800-645-5687, for information) is the first luxury hotel to be built in the city in years. A 38-story hotel with 750 air-conditioned rooms, including two Japanese-style suites, with tatami mats and special wooden bathtubs, it is slated to open December 1. It will feature a complete athletic club, three tennis courts, an indoor heated swimming pool, four restaurants—two of which are Japanese—two bars, and a disco.

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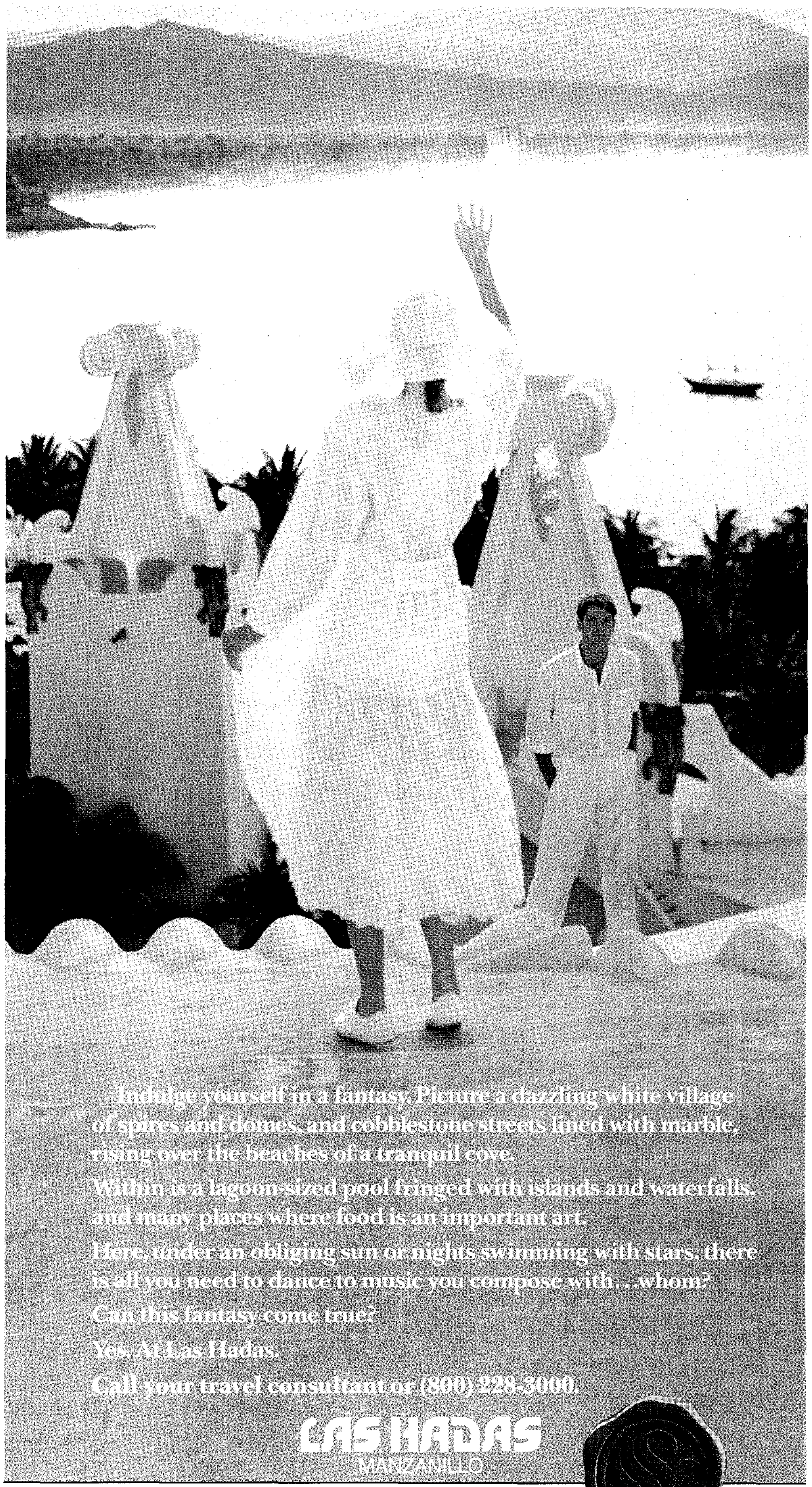
Two other of the city's premier hotels are steps away from Chapultepec Park and its museums. The Aztec-pyramid-inspired Westin Camino Real (800-228-3000; doubles from $78) has a five-diamond American Automobile Association rating. It spreads over seven-and-a-half landscaped acres, and has 716 rooms, four pools, four tennis courts, ten restaurants and bars, and a disco. El Presidente Chapultepec (800-472-2427; doubles from $65) overlooks the park, has a spectacular five-story, pyramid-shape lobby and a Maxim's de Paris restaurant.

More-centrally located hotels are clustered around the Zona Rosa. The María Isabel Sheraton (800-325-3535; doubles from $95), in front of the Angel of Independence Monument and next door to the American Embassy, has just emerged from a $30-million renovation. The 434-room Galería Plaza (800-228-3000; doubles from $59), a property operated by Westin Hotels & Resorts, is especially popular with business people and has secretarial services available.

Other first-class hotels in the area are the Krystal Zona Rosa (800-231-9860; doubles from $55), the Holiday Inn Crowne Plaza (800-465-4329; doubles from $78), and the Geneve Quality Inn (800-228-5151; doubles from $50). The Best Western Hotel de Cortés (800-528-1234; doubles from $38) is in a former eighteenth-century convent, which has been designated a National Colonial Monument. The 27 rooms surround a tree-shaded inner courtyard.

PACIFIC COAST

The 4,560-mile Pacific Coast is home to many of Mexico's most popular resorts. The pace and personality of these resorts shift from port to port, from the sleepy tenor of fishing villages such as Huatulco—which will not be sleepy much longer, if Fonatur has its way—to the glitzy feverishness of cosmopolitan Acapulco. Even the most luxurious and desirable of these resorts have low prices; and the rates drop as much as 40 percent more during the off-season.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HUATULCO AND PUERTO ESCONDIDO

The first stop on any trip up the Pacific is the 21-mile stretch of the Oaxaca Coast known as Bahías de Huatulco. This area, with its nine bays and scores of sheltered beaches, is a natural location for a resort, and it is not surprising that Fonatur is pumping millions of dollars into a project that could make it *the* resort of the nineties.

The first stage of the area's development will be completed in December, when the new international airport is inaugurated and Club Med (800-258-2633; $950 a week per person, including airfare) opens its complex of sienna-colored *casitas*, built around three coves on Tangolunda Bay. Today, the nearby fishing village of Santa Cruz, a collection of *palapa*-topped mud huts, with a population of less than 1,000, is the largest municipality in the area. But by the year 2015, the area is expected to host 2 million annual visitors, and have 26,000 hotel rooms.

Zikatela Beach, at nearby Puerto Escondido, draws surfers from all over the world; however, only the most skillful should attempt these waves with their strong undertow. But for now at least, Huatulco remains a relatively unspoiled, unsophisticated hideaway for travelers in search of sun, sand, and sea, period.

Visitors need not wait until Fonatur's grand plans for Huatulco are complete—there are a number of small hotels tucked into the various bays. The Hotel Santa Fe (958-2-0170; doubles from $30), in Puerto Escondido, is a favorite. It has the charm of an old-world inn, with bright Mexican tiles, fabrics, and blown glass in the rooms. The front door of the hotel leads to the "bathtub," as locals have dubbed the gentle bay, while the back door opens onto Zikatela Beach and the rougher waters of the Pacific.

ACAPULCO

Ignore the doomsayers who claim that Mexico's oldest resort has been eclipsed by its new Caribbean counterpart, Cancún. True, with 550,000 Mexican and foreign visitors a year, and a local population of more than 1 million, it is not the place to get away from it all—but then, it never was. Ultra-chic and sophisticated, Acapulco is still the reigning monarch of the Pacific Coast.

Set around the curve of Acapulco Bay, where the Sierra Madres tumble down almost to the sea, Acapulco, with its near-perfect weather—the temperature remains around 80 degrees throughout the year—has been attracting wealth since the 1500s, when it was a major seaport for Spain's treasure-laden galleons from the Orient.

Today, the action is centered around the Costera Miguel Aleman, the seaside boulevard that curves around the bay. Lining it on one side are hotels, restaurants, and shops, and on the other, wide, white-sand beaches. Discos start jumping around 10 P.M., and the decibel level doesn't drop until 4 A.M. People dress extravagantly, and the more "dressed" you are, the better chance you have of getting inside.

Hot nightspots change with the season, but at the top of this summer's list were Baby 'O, Bocaccio, and Fantasy, which has floor-to-ceiling windows overlooking the bay. Each club appeals to a different age group: Baby 'O—appropriately—attracts the young set, people 18 to 25; Bocaccio, people 30 and up; and Fantasy draws those in the middle.

Next door to Fantasy, El Miramar (748-4-7874) offers French cuisine and a spectacular ocean view. For New Yorkers accustomed to paying upwards of $100 or $200 for a meal, it is hard to imagine that, at $40 for two—adding perhaps another $8.50 for a bottle of domestic wine—this is one of the country's pricier restaurants.

Westin's Las Brisas Hotel (800-228-3000; doubles start at $165) is a colony of pink-and-white cottages and private pools nestled in the hills above San Lucia Bay. Accolades for the posh resort include the Mexican government's highest rating—*gran turismo*—and the American Automobile Association's five diamonds. The décor here is pink, pink, pink...with pink carnations and gladioluses flown in from Mexico City floating in the pools, and pink jeeps for exploring the area. The 700-member staff pampers guests with privacy: Breakfast is discreetly delivered each morning through a small pass-through in the wall of each room.

Near Las Brisas, the Acapulco Sheraton Resort (800-325-3535; doubles from $140) has 327 air-conditioned rooms. The hotel is built into a hillside and all rooms have a spectacular view of the bay.

When you feel like getting out into the world, the nearby Madeiras restaurant (748-4-4378; 748-4-6921) serves Continental dinners on a terrace, overlooking the bay. The prix fixe meal ($30 for two, not including wine) includes appetizer, salad, main course, and dessert. For international cuisine, in a Mexican-style hacienda, try El Campanario (748-4-8830), which also offers terrace dining and a panoramic view of the bay. La Perla supper club (748-3-1155) provides front-row seats for watching the famed Acapulco divers, who jump off the cliffs outside the window into the shallow waters of the Pacific 150 feet below. Dominating the stretch of Revolcadero Beach that is along the road to the airport is the Acapulco Princess Hotel (212-715-7100; doubles from $190), a high-rising Aztec-style pyramid with 1,032 rooms on 480 acres of meticulously manicured gardens. For sports enthusiasts, there are five free-form swimming pools and a large salt-water lagoon, a championship golf course, and two indoor and six outdoor tennis courts. Sharing this landscaped acreage, and also run by Princess Hotels International, is the Pierre Marqués (212-715-7100; doubles from $190), originally built by J. Paul Getty. It has an even more-challenging golf course, five tennis courts, and three swimming pools. Guests staying at either hotel can use the facilities at both.

Luxury resorts along the seven-mile area called the Strip include the Playa del Secreto Hotel (800-325-3535; doubles from $120), the Exelaris Hyatt Regency (800-228-9000; doubles from $150), Holiday Inn's Acapulco Plaza (800-465-4329; doubles from $144), and the Calinda Quality Inn (800-228-5151; doubles from $95).

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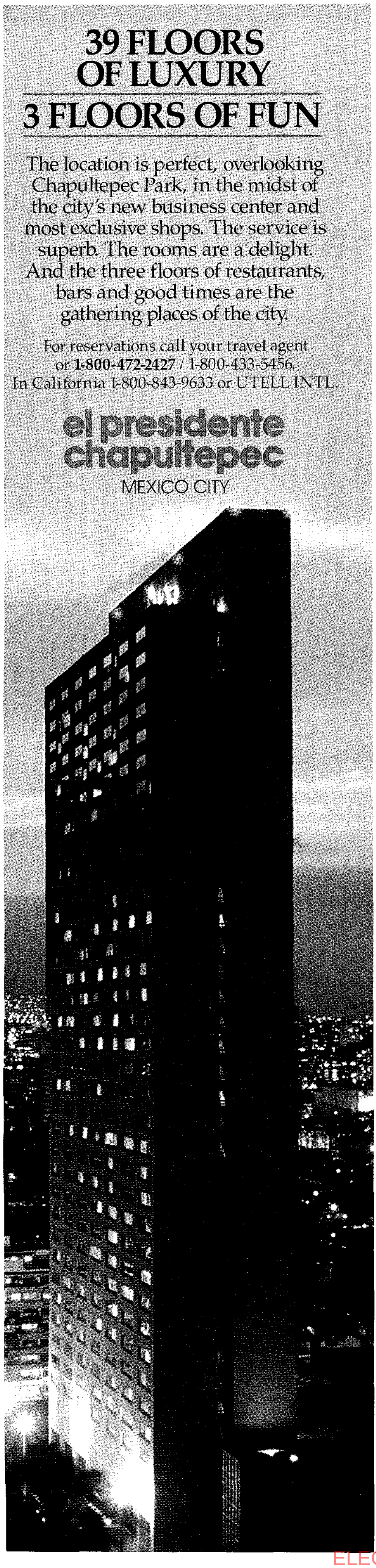

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MEXICO CITY

IXTAPA AND ZIHUATANEJO

The Zihuatanejo-Ixtapa area offers visitors the romantic charm of a small fishing village and the convenience and amenities of a sleek, of-the-moment resort. Zihuatanejo's cliff-sheltered beaches and cobblestone streets have been attracting visitors for years, but Ixtapa is a modern phenomenon, a brainchild of the same government computer that created Cancún in the 1970s.

Ixtapa Island is a favorite boating day trip from the coastal resorts. This wildlife sanctuary, ten miles offshore, is teeming with deer, parrots, racoons, rabbits, armadillos, badgers, and many species of birds. It has two nearly deserted beaches, which are excellent for snorkeling and swimming, and restaurants that serve fresh grilled seafood.

In Ixtapa, at the Palma Real Golf Club, by the sea, is the eighteen-hole Robert Trent Jones Jr. golf course. It is open to the public. Also for the sports-minded, the Ford–Loreto Tennis Festival (914-666-0096, for information) will be held in Ixtapa, November 16 through 22. Westchester's All American Sports—which can be reached at the number above—offers packages each year to the festival. Packages include tennis clinics with the pros and parties at which the pros are in attendance. John McEnroe, Loreto's touring pro, will be one of the participants this year.

One resort after another lines the bay that is Ixtapa's hotel row. Camino Real's immense, golden Aztec temple is nestled on its own hillside (800-228-3000; doubles from $115). The Westin-run resort has 441 rooms, four lighted tennis courts, and a series of cascading swimming pools. The Dorado Pacifico (743-4-3060; doubles from $120), with its 285 balconied rooms—each with an ocean view—is the newest hotel in Ixtapa. All 480 rooms at Riviera del Sol (743-4-2406; doubles $69) also have balconies. Sheraton Hotels & Inns (800-325-3535; doubles from $103), El Presidente Hotels (800-472-2427; doubles from $70), Holiday Inns (800-465-4329; doubles from $86), and Krystal Hotels of Mexico (800-231-9860; doubles from $120) also have glamorous presences. The bungalows at the tiny Villa del Sol (743-4-2239 or 743-4-3239; doubles from $150, including two meals), crowning Playa la Ropa, the best beach on Zihuatanejo Bay, have canopied beds and a balcony with a hammock. Shiny Mexican tiles and native woods are used throughout. Club Med's red-tile-roofed village (800-258-2633; $950 a week per person, including airfare) is four miles from Ixtapa, at Playa Quieta, on 37 private beachfront acres.

MANZANILLO

Manzanillo hosts an international sailfish tournament each November—this year it is slated for November 19 through 21—but it draws sportfishermen and those in search of sea, sand, and quiet year-round.

Las Hadas Hotel (800-228-3000; doubles from $125) is the fairy-tale creation of Bolivian tin baron Antenor Patiño, and it should be familiar to anyone who watched Bo Derek frolic on its beach in the movie *10*. The name means "The Fairies," a suitable epithet for the outrageous architectural composition of white domes, arches, towers, and turrets. The eighteen-hole Peter Dye golf course has been rated as one of the best in the world by *Golf Digest*. Westin Hotels runs the resort, bringing along its reputation for impeccable service and standards.

Club Med's Playa Blanca (800-258-2633; $960 a week per person, including airfare), which will be closed until mid-December this year, is an hour north on the Costa Careyes ("Turtle Coast"), chiseled into the hills above Chamela Bay. Next door is the Hotel Plaza Careyes (800-458-6888; doubles from $90), christened the "Mexican Riviera" by the young jet-setters who touch down on the 4,000-foot airstrip to loll barefoot in the resort's "primitive" sophistication: There are no television sets, only three telephones, and an activities roster topped by peace and quiet. This is the sort of place where you watch marine turtles nest on the beach—depending on the season, September through October is the time—and explore the hills on horseback. Owner Gian Franco Brigone, a banker from Italy, brought a touch of the Old World to his remote corner of Mexico, creating a sort of Mexican-Italian hill-town, a complex of small pastel-colored buildings with antique-tile roofs and bright native fabrics and crafts in the rooms.

PUERTO VALLARTA

Puerto Vallarta is surrounded by some of the Pacific's most inviting beaches, a fact that was little known to the outside world until 1964, when John Huston brought Richard Burton here to film *Night of the Iguana*. The film was actually shot in the crumbling buildings on the hillside above Mismaloya Beach, seven miles south of Puerto Vallarta. And, yes, there are iguanas everywhere.

Despite Puerto Vallarta's meteor-like rise to world-class resort status, it has managed to keep the development in check, retaining much of its small-town allure. The pastel-colored village is known for its boutiques and galleries. A popular day trip is to Yelapa, a secluded cove that can be reached only by boat from the south end of the 25-mile-long Bay of Banderas. Once there, one can rent a horse and explore the lagoon and mountainside.

Luxury hotels are scattered along the bay. In addition to its 245 rooms, the Camino Real (800-228-3000; doubles from $125) has five rooftop suites, each of which boasts a private swimming pool overlooking a cove. Sip a

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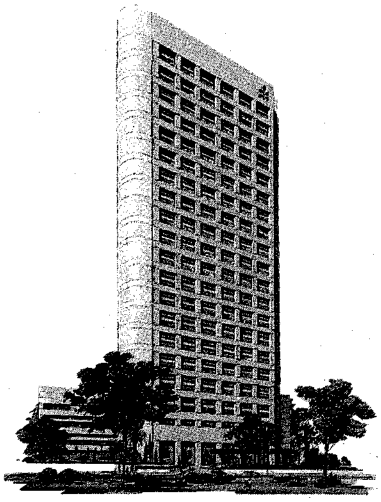

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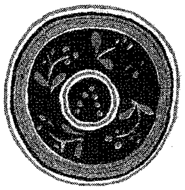
margarita in the lobby bar and watch the sunset. The Krystal Vallarta (800-231-9860; doubles from $130) has 500 rooms, suites, and villas, each villa featuring its own swimming pool. Garza Blanca Club de Playa (322-2-1083; suites from $165) is a secluded beach resort, tucked away in its own cove with 31 two- and three-bedroom villas, 18 chalet suites, and 22 beachfront suites, many with private swimming pools. Other top resorts include Hotel Fiesta Americana (800-223-2332; doubles from $140), Hotel Buganvilias Sheraton (800-325-3535; doubles from $100), Calinda Plaza (322-2-2224; doubles from $90), and a Holiday Inn (800-465-4329; doubles from $86).

Seven miles north of Puerto Vallarta, in Nuevo Vallarta, the Jack Tar Village (800-527-9299; $145 per person, double occupancy, including meals) is scheduled to open in early November. All of its 300 air-conditioned rooms will have balconies or verandas and will face either the ocean or the gardens. There will also be red-tile-roofed, whitewashed villas, six tennis courts, and a host of outdoor activities including horseback riding, sailing, water-skiing, windsurfing, and bicycling.

MAZATLÁN

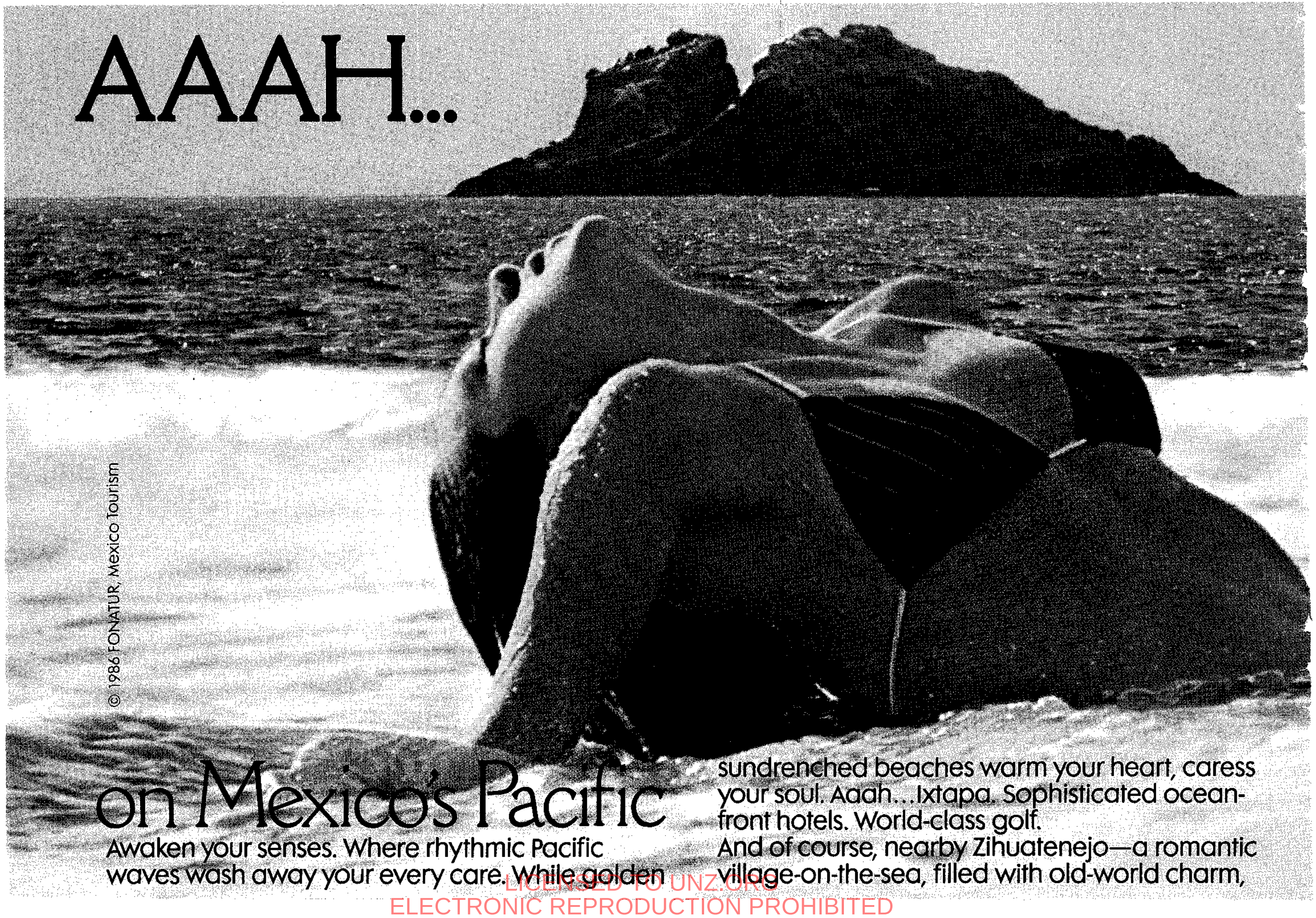
The striking port city of Mazatlán, on the Sea of Cortés, caters to anglers, who come to catch the scale-tipping marlin, and to sun worshippers in search of a few rays. Mazatlán's beaches stretch from the lighthouse on the southern tip of the peninsula, past the Monument to the Fisherman, and on to hotel row on Avenida del Mar, overlooking the Pacific. The commercial docks, home of the country's largest shrimp fleet, face inland. Several islands anchored in the harbor make wonderful day trips. Isla de los Pájaros is a bird-watcher's paradise; Isla de los Venados is the place for an afternoon of snorkeling; and Isla de la Piedra is the ideal setting for a secluded picnic on a deserted beach. The Carnival in Mazatlán is one of the largest in Mexico, lasting for seven days: the Wednesday through Tuesday before Ash Wednesday. Book your hotel room well in advance.

Playa Mazatlán (678-3-1120; doubles from $44) on Playa Mazatlán, is a traditional coastal resort and was one of the first hotels here, having opened 30 years ago. Some of its 425 air-conditioned rooms have balconies, and some have ocean views. In addition, the resort features a heated swimming pool, fishing, boating, and fireworks on Sundays. Mazatlán's Camino Real (800-228-3000; doubles from $62) is perched on a rocky hill overlooking Sábalo Beach, with sweeping views of the sea and countryside. The highlight of the seventeen-story El Cid resort (800-525-1925; doubles from $50) is water, with five pools, waterfalls, and an aqua-sports center, all overlooking the beach. There are also seventeen tennis courts (four of them clay), eleven restaurants and lounges, and an eighteen-hole golf course. There's also a comfortable Holiday Inn (800-465-4329; doubles from $69) on Sábalo Beach.



THE YUCATÁN

The Yucatán Peninsula kicks its limestone boot up and away from the rest of Mexico, a geographic gesture of spirited independence. When the Spaniards first sighted the east coast, in 1517, they thought they had discovered a separate island, a notion the Yucatecos tried to hold onto by refusing to become a part of Mexico until the 1860s.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Today, the Peninsula is the most popular tourist destination in the country, drawing visitors with its winning combination of ancient and modern Mexico. Cradled within the dense jungle interior are the remains of Mayan and Toltec civilizations, and crowning the island's white-sand fringe are Cancún, Cozumel, and the other resorts of the Mexican Caribbean, all an easy three-and-a-half-hour flight from New York City.

ISLA MUJERES

Tranquil Isla Mujeres, a six-mile ferry ride north of Cancún, is popular with day-trippers who sail in for an afternoon of snorkeling and beachcombers looking for informal, barefoot-style vacations. The name, "Isle of Women," was left by the Spaniards, who were greeted by statues of Mayan goddesses when they landed here in 1517. The island itself is shaped like a fish, with the main beach, Playa Cocos, in its tail, and the snorkeler's paradise, El Garrafón, at the other end. One of the best-kept secrets in the Yucatán is tiny Contoy Island, a wildlife refuge, which can be reached by motor launch from Isla Mujeres's main pier. It is teeming with tropical birds, and a multitude of colorful fish inhabit the coral reefs surrounding the island.

Part of the fun of Isla Mujeres is getting there. Dolphins follow the ferry boats that leave from Puerto Juárez and Punta Sam, on the Yucatán's mainland. The Tropical Cruiser makes daily excursions to the island from Cancún, and the Columbus, a replica of a Spanish galleon, can be hired out for private beach parties. Fiesta Maya Yacht has a partially glass bottom and offers day and evening cruises.

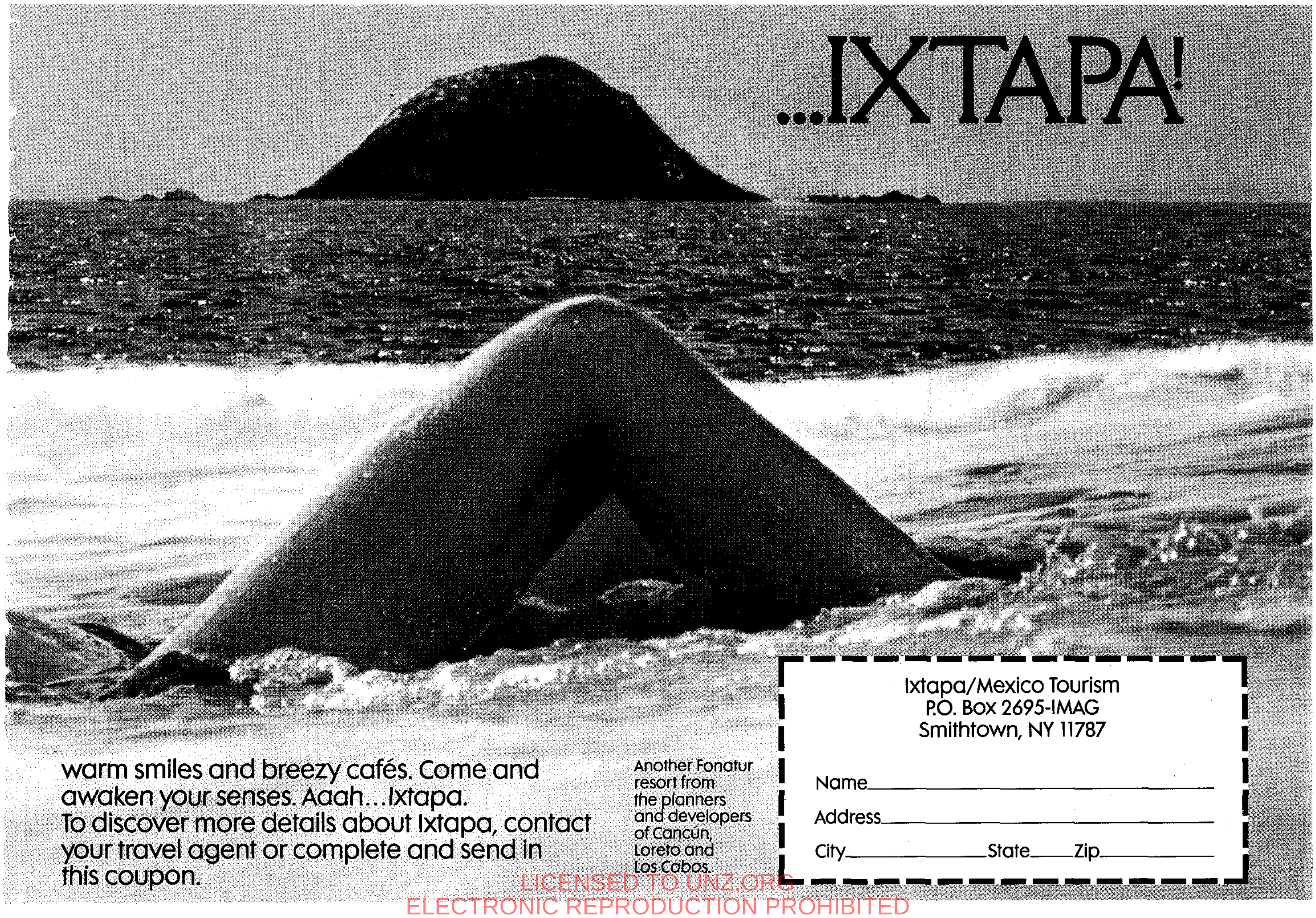
The El Presidente Caribe Hotel (800-472-2427; doubles from $70) is situated on its own private island, El Yunque, off the northern tip of Isla Mujeres and connected by a bridge.

CANCÚN

In the early 1970s, Cancún was a remote jungle island in the Caribbean. Today, Cancún is a thriving young resort with an international airport, more than 7,000 hotel rooms, and 800,000 visitors a year. Fonatur, the government agency that created the resort island, predicts that the number of hotel rooms will double by 1994.

There are actually two Cancúns: the fourteen-mile-long, S-shaped resort island, which loops into the Caribbean, and the support city on the mainland. Days in Cancún center around swimming and sunning on the island's powdery beaches, and it is on the island's east-west shore that major hotel chains have built sleek, world-class resorts.

Westin's Camino Real (800-228-3000; doubles from $115) is a massive white pyramidal structure sitting alone on the tip of the island and surrounded on three sides by water. It has 291 rooms and suites, half with a view of the ocean, half with a view of the lagoon, a fresh-water pool with a swim-up bar, a salt-water lagoon, two lighted tennis courts, a disco, and three restaurants. Two fountains grace the lobby of the Fiesta Americana (800-223-2332; doubles from $180), and in the middle of the swimming pool is an island complete with a swim-up bar. The Cancún Sheraton Resort (800-325-3535; doubles from $130) shares its beach with a real Mayan temple, and some suites have private whirlpools overlooking the Caribbean. Other deluxe resorts are: Krystal Cancún (800-231-9860; doubles from $180), set on one of the area's best beaches; Hotel El Presidente (800-472-2427; doubles from $170), which is being completely renovated and will reopen December 15; the arch-shaped Hyatt Cancún Caribe (800-228-9000; doubles from $180); the Hyatt Regency Cancún (800-228-9000; doubles from $180); and the Hotel Beach Club Cancún (988-3-1177; doubles from $110), with some rooms facing the Caribbean and some facing the Nichupte Lagoon. Club Med's Maya-inspired Cancún resort (800-258-2633; $1,290 a week per person, including airfare) is on the southern tip of the island, and offers an excellent water-sports program and organized tours of nearby ruins.



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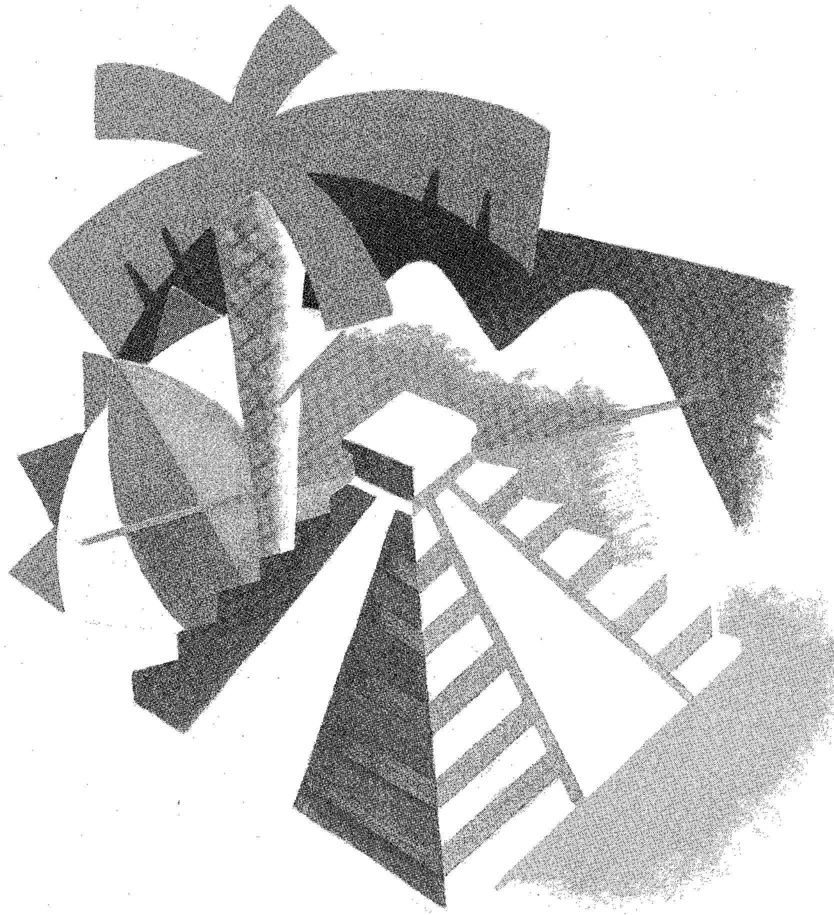

COZUMEL

Cozumel was Mexico's first international Caribbean resort, getting a jump on the competition during World War II, when U.S. construction workers built an airfield—and destroyed a Mayan city in the process—and U.S. soldiers stationed on the island began to return to it after the war. Ever since, this island, twelve miles off the Yucatán's east coast, has been attracting a steady stream of water-sports enthusiasts. It can be reached from Cancún by a ferry that leaves from Playa del Carmen on the east coast, or on a bumpy but speedy ten-minute seaplane ride from Cancún's airport.

Despite its popularity, Cozumel remains a quiet, shrubby island, which has managed to retain most of its natural beauty. It is world-renowned as a scuba-diver's dream. The Palancar Reef stretches for six miles off the southwestern coast and is second in size only to the Great Barrier Reef in Australia. The reef's forests of black, staghorn, and other corals house a number of species of brightly colored fish; and several antique wrecks dating from the days when, according to legend, pirates lived on the island, are scattered throughout. Chancanab Lagoon, a natural underwater park, is the best spot for snorkeling.

Most of the resort hotels are clustered along Cozumel's leeward shore, north and south of San Miguel, the island's only town. Most of the 250 rooms at Club Cozumel Caribe (987-2-0100; call your travel agent for rates and information) have an ocean view, and all have balconies. As well as offering every water sport imaginable, the hotel provides three meals a day, nightly entertainment, and moonlight cruises. The El Presidente Hotel (800-472-2427; doubles from $96) is near the Chancanab Lagoon and Palancar Reef. Due north is the Sol–Caribe (987-2-0700; doubles from $110), a Mayan-style fortress, with three lighted tennis courts, a pool, and expansive views of the sea. The high-rising Hotel Mayan Plaza (987-2-0411; doubles from $73) is on a palm-lined bay north of the airport.

CHICHÉN ITZÁ

Chichén Itzá is the grande dame of Mayan and Toltec cities. About halfway between Mérida and Cancún, as one approaches the site along the highway, its striking pyramid looms into view. Archeologists believe the ancient city was founded in the fifth century, and abandoned in the thirteenth.

Most of the ruins rise from the manicured lawn in Chichén Itzá's northern section. Towering above the site is El Castillo Pyramid, a monument to Mayan and Toltec engineering. The pyramid is composed of a series of eighteen terraces topped by a temple to Quetzalcóatl, the feathered-serpent god. A few years ago, an unsuspecting photographer discovered that, during the spring and fall equinoxes, the design creates a shadow of the feathered serpent on the side of the pyramid. An amazing number of El Castillo's features are related to the Mayan calendar, including the 365 steps. The top of the pyramid offers the best perspective on the "group of a thousand columns," all that remains of a structure that probably once housed a temple, and the dense jungle, which extends as far as the eye can see. A chain runs along the very steep exterior stairway to help climbers. Inside the pyramid, an eerie staircase leads to an inner chamber with a Chac Mool altar figure and a jaguar of red stone and jade. Claustrophobics beware: The stairs sweat with humidity and are so narrow that it's impossible to turn around, once inside. Also on the site is a huge ball court, on the walls of which are hieroglyphs chronicling events that took place within. One of these stories deals with losers of the games: According to the carvings, they were decapitated and sacrificed to the gods.

Several first-rate hotels are clustered at the site. The colonial-style Villa Arqueológica (800-258-2633; doubles from $32) features 40 air-conditioned rooms, a garden patio, a tennis court, and a swimming pool. Hotel Mayaland (985-6-2777; doubles from $30), nearby, is also landscaped and has 60 rooms and a large pool. Both hotels have restaurants that serve lunch.

MÉRIDA

Mérida, the Yucatán's continental, colonial capital, was once the hub of the Peninsula. But after Cancún was created, Mérida receded into the background, and now is often merely a stopover on a crowded itinerary of trips to Mayan ruins and Caribbean resorts. However, if you can take the time to explore the charms of the city that once answered to the name "Paris of the West," it will be well worth it.

Mérida's colonial history dates back to 1542, when Spanish conquistadors fought off the Maya and took over the city. They dismantled the great Mayan temple that stood on the site of the *zócalo* and used the rubble to build the cathedral.

Mérida picked up its European nickname at the end of the eighteenth century, when the Yucatán's *henequén*-plant boom transformed the face of the city. Wealthy residents created their own Parisian-style boulevard, the Paseo Montejo, and lined it with elegant whitewashed mansions and sidewalk cafés. An essential stop along the boulevard is the

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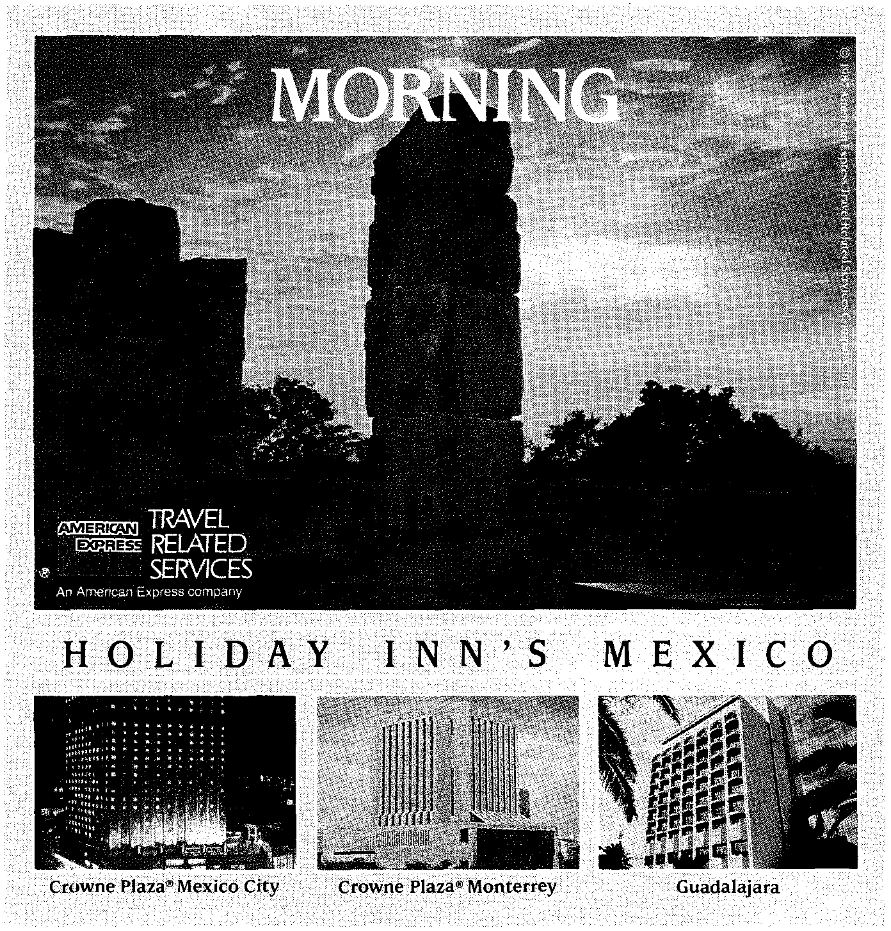

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Museum of Archeology, located in a huge colonial mansion that once served as the governor's residence. Its collection of Mayan artifacts sets the stage for excursions to the nearby ruins of Uxmal and Chichén Itzá. The fascinating skull collection graphically illustrates the Mayan standard of beauty, showing how their elongated foreheads were artificially flattened from childhood.

Scores of lively and colorful stalls fill the market, which is a few blocks south of the *zócalo.* This is the place to buy Yucatecan hammocks, woven with rope from the *henequén* plant and said to be the finest in all of Mexico. Most people in the Yucatán are conceived and born and sleep and die in a hammock, and the matrimonial size is large enough for two. Mérida is also the best place on the peninsula to sample the distinctive Yucatecan cuisine. Locals favor Los Almendros restaurant, which serves chicken pibil (chicken tamales wrapped in banana leaves, seasoned with saffron, and baked in outdoor ovens) and delicious sopa de lima (soup made with chicken stock, lime, and tortilla chips).

The neo-Mayan–style Holiday Inn (800-465-4329; doubles from $55) has 214 air-conditioned rooms and a swimming pool, almost a necessity after a steamy day of exploring the city.

UXMAL

The Mayan pyramids of Uxmal, 48 miles south of Mérida, rise from gently rolling land. With façades of intricate geometric carvings in the *puuc* style, the ruins are among the most beautiful in the Yucatán. Uxmal means "thrice built" in Mayan, but archeologists believe the site went through five different periods of construction, beginning in the Classic Period of the sixth and seventh centuries. Dominating the entrance is the Pyramid of the Magician, consisting of five temples built on top of each other. The 150 steep steps lead to the top temple and a view of the entire site—just remember that you have to climb down again. Behind the pyramid is the Nunnery, so named by the Spaniards, who didn't know that the Indians may have used it to house women and other victims waiting to be sacrificed to the gods. Uxmal's flamboyant *puuc* style is best seen on the Palace of the Governors. Set on a raised plaza 322 feet by 40 feet, it is covered with motifs of the rain god Chac, whose favor was all-important in this area which depends on rain for water.

A stay at Club Med's Villa Arqueológica Uxmal (800-258-2633; doubles from $32) makes it possible to visit the ruins in the morning, swim in the hot afternoon, watch the sound-and-light show in the evening, and spend a romantic night near the ruins.

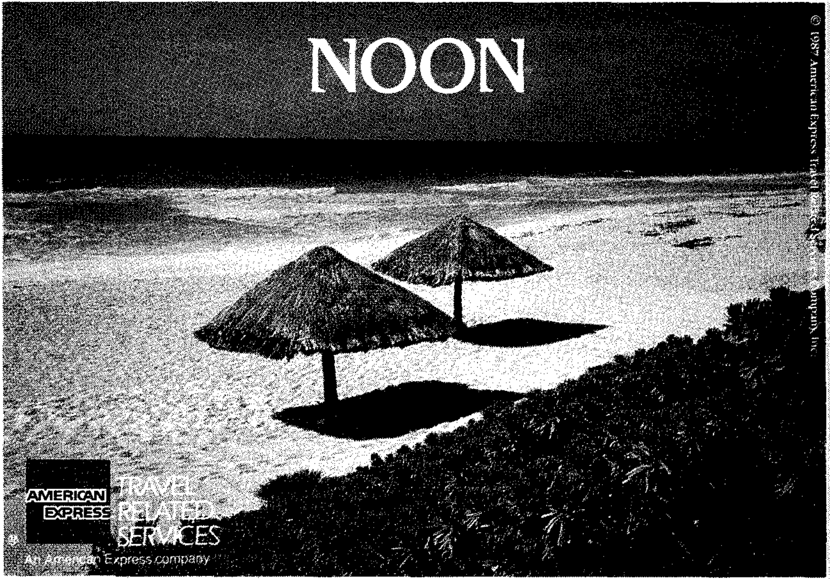
EAST COAST

The narrow road cutting south from Cancún, through the dense jungle along the east coast of the state of Quintana Roo, gives little hint of the land lying just a few hundred yards to the east. Behind the jungle wall, the warm waters of the Caribbean wash up against 200 miles of nearly virgin coastline, dotted with white-sand beaches, quiet lagoons, coral reefs, Mayan ruins, and a new breed of beachside resorts that reflect the area's isolated atmosphere.

Thirty-seven miles south of Cancún and an hour from Cozumel by ferry, Punta Bete, a five-mile stretch of beach with a shallow coral reef just off its shore, is home to two Robinson Crusoe–style resorts. Hotel Kailuum (800-538-6802; $33 per person, double occupancy, including meals) has been called "Le Haute Camp" and "Maxim's on the Beach." As incongruous as it seems, maid service comes with the canvas-hut accommodations, and gourmet cuisine is proffered in a tiki-torch-lit restaurant with a beach-sand floor. Next door, the whitewashed bungalows of La Posada del Capitan Lafitte (800-538-6802; $48 per person, double occupancy, including meals) are just steps from the water.

On the crescent-shaped Akumal Bay, 62 miles south of Cancún, is the Club Akumal Caribe water-sport resort (800-351-1622; doubles from $55). The natural aquarium of Xel-há, a lagoon that is a ten-minute drive away, is better known, thus more crowded, than the other sites along the coast. The rocky inlet contains a plethora of tropical fish and provides excellent snorkeling. Seventy-five miles south of Cancún along the coast is the seaside Mayan fortress Tulum. Its small and spectacular ruins are set dramatically on a cliff, 80 feet above the Caribbean.

Coba, once the largest Mayan city in the Yucatán, is inland about 30 miles. Hidden within the tangled foliage are more than 6,500 ancient buildings, dating from 600 A.D. to 900 A.D. Only a few have been excavated, and those can only be reached by trekking along narrow jungle paths. From atop the 130-foot-high Nohoch Mul Pyramid one can see the tops of unexcavated ruins. Villa Arqueológica Coba (800-258-2633; doubles from $32) has a tennis court, a pool, and an archeology library.



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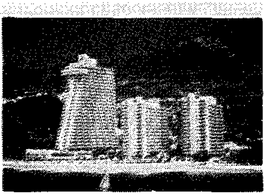
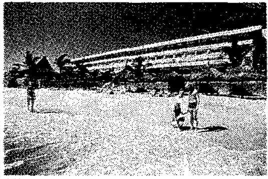
HOLIDAY INN'S MEXICO



Acapulco Plaza



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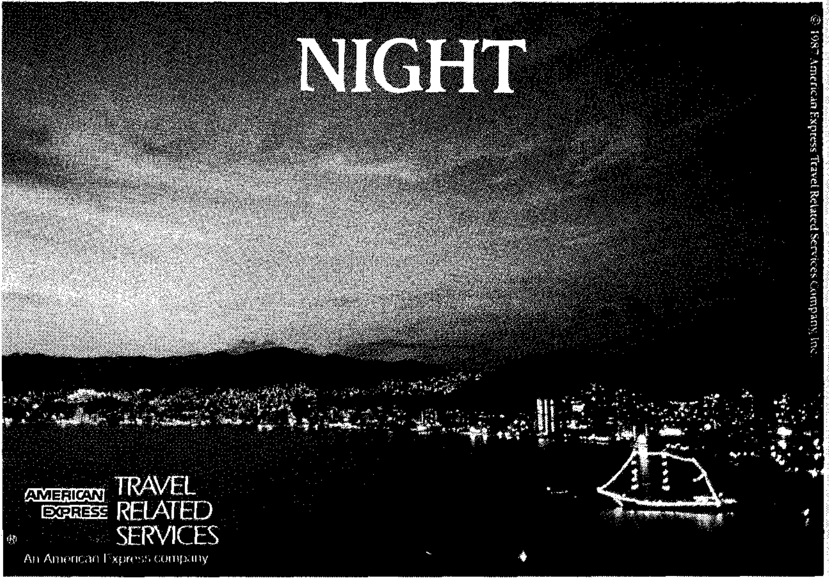
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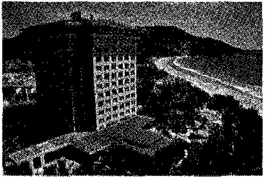

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COLONIAL CITIES

Mexico's colonial past reaches from the capital into every corner of the country. After Spanish conquistadors toppled the Aztec capital of Tenochtitlán in 1521, they spent 300 years transforming the ancient cities of Mexico into colonial-cathedral towns, some modest and others quite grand. While cobblestone streets, flower-filled plazas, and twin-towered cathedrals are their hallmarks, every city has something different to offer, from distinctive cuisines and handicrafts to old-world inns with modern amenities.

OAXACA

Set in a valley surrounded by the Sierra Madre Mountains 250 miles southeast of Mexico City, Oaxaca is both a colonial-cathedral and Indian-market town. It is just 30 miles from some of the country's most magnificent ruins and a 35-minute plane ride to the Pacific Ocean and Huatulco, one of Mexico's up-and-coming resorts.

Craft shops, outdoor cafés, churches, museums, and hotels are within easy walking distance of the lively Plaza de Armas. Oaxaca's shiny black-clay pottery is famous worldwide, and the best place to buy it is where it was first created, in 1953, at Rosa Real de Nieto's original shop in San Bartolo Coyotepec, nine miles south of the city. Her son now runs the shop and demonstrates pottery-making at visitors' requests. Saturday is market day in Oaxaca, and people from nearby villages pour into the Juárez Market, south of the main plaza, to buy and sell everything from vegetables to batteries. Up a mountain road, seven miles west of Oaxaca, lie the vast ruins of Monte Albán, an ancient Zapotec city that dates back to the fifth century B.C. More than 160 tombs dot the site, and in 1932, one of the richest collections of pre-Columbian art was discovered in Tomb 7. The gold jewelry, crystal, jade, and skulls covered with turquoise and pearls that were pulled from the tomb are on display at The Regional Museum of Oaxaca.

In a restored sixteenth-century hacienda, situated four blocks from the plaza, El Presidente (800-472-2427; doubles from $65) has created a 91-room hotel with the charm of the Old World and the conveniences of the New.

TAXCO

Taxco is a colonial treasure of red-tile roofs, bougainvillea-draped plazas, and streets paved in cobblestone. This is Mexico's silver-crafts capital, where skilled silversmiths mold the precious metal into some of the world's finest jewelry. Soon after the Conquest, the Spaniards tapped into the rich veins and turned Taxco into a wealthy silver-mining town. Opulent Santa Prisca Church, the city's major colonial landmark, was built by mining industrialist José de la Borda, in the 1750s. But it wasn't until American writer and academic William Spratling opened a jewelry-making workshop, in 1931, that Taxco's worldwide reputation as a crafts center was established.

Today, Taxco is a popular silver-shopping stopover for travelers on the Mexico City-to-Acapulco route. More than 250 jewelry shops are clustered around the plaza, on nearby streets, and in the marketplace. It's difficult not to find high-quality silver in the vast array of pieces available. Look for the "925" mark, the Mexican government's stamp of purity. One of the best places to shop is Los Castillos, where visitors can watch craftspeople at work in the studio. For about a week, in late November and early December each year, silversmiths display their designs at Taxco's National Silver Festival, and thousands of visitors converge in the plaza for fireworks and mariachi music. This year, the festival celebrates its fiftieth anniversary—from November 28 to December 6—so it will probably be necessary to reserve a hotel room well in advance.

Taxco has several haciendas for overnight stays. The Hacienda del Solar (732-2-0323; doubles from $93, including two meals) is a beautiful 85-acre resort perched on a mountaintop overlooking the city. Its restaurant, La Ventana, is known for its Northern Italian food.

CUERNAVACA

Balmy, semi-tropical Cuernavaca is appropriately known as the "land of eternal spring." Less than an hour south of the capital, it has been Mexico's "Palm Springs" since Hernán Cortés adopted it as his favorite refuge in 1523, and Maximilian and Carlota stayed at a palace here. Today, it is home to a large community of Europeans and Americans who are drawn to the perfect 70-degree climate, mineral springs, and lush gardens. The stone fortress that Cortés built is now a state museum, with huge Diego Rivera murals depicting the history of Mexico on the walls of the gallery.

Most of Cuernavaca's grand villas and gardens are hidden behind high walls, but on Thursdays from January through March, visitors can get an inside view by taking a

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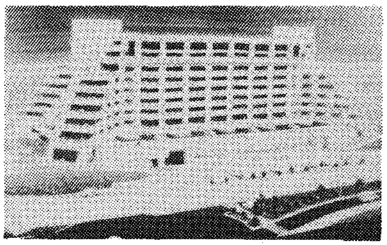

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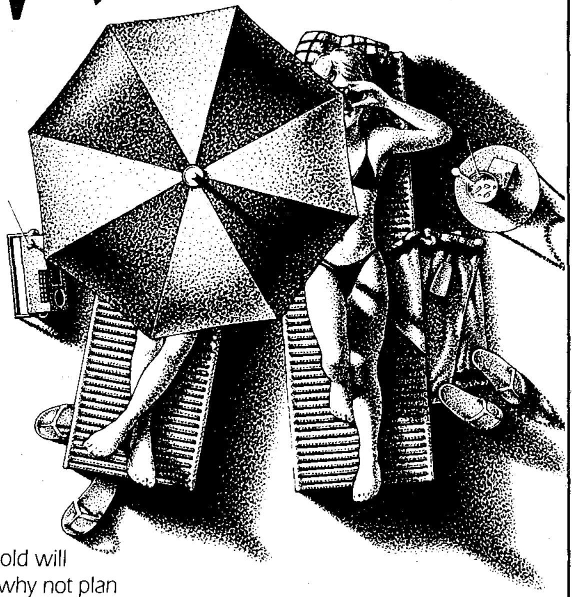

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"Behind the Walls of Cuernavaca" tour (for information, call 731-2-1815). Visitors can also enjoy the colonial splendor by staying at one of the fine hotels. The 23-suite Posada las Mañanitas (731-2-4646; doubles from $50) is one of the most popular inns in Mexico. Tropical gardens, complete with parrots, storks, and monkeys, surround the turn-of-the-century mansion. The restaurant, which serves international and Mexican cuisine, is just as popular as the hotel, even attracting day-trippers from Mexico City. Returning guests account for 70 percent of the bookings, and it is wise to reserve at least a month in advance. El Presidente's modern, 100-room Cuernavaca hotel (800-472-2427; doubles from $30) is in the city's residential section, a few miles from downtown. The Cuernavaca Racquet Club (731-3-0300; doubles from $75), a hotel and tennis club, has 37 suites, each with a terrace or balcony. It also features nine tennis courts, two restaurants, tropical gardens, and a swimming pool.

SAN MIGUEL DE ALLENDE

San Miguel de Allende was once a hotbed of the independence movement and it now provides fertile ground for the arts, with internationally celebrated institutes of learning. The artist-colony atmosphere, combined with the spring-like climate (the temperature hovers around 70 degrees year-round), cosmopolitan café scene, and the colonial-village life have proved irresistible to a large number of North American writers and artists, who have set up house here.

The best way to see this small city is on a walking tour, starting at the Plaza Allende, with its pink-stone Parroquía Church and abundance of trees. Local legend has it that this towering nineteenth-century Gothic monument was designed by a self-taught Indian stonemason, Ceferino Gutiérrez, who was inspired by engravings of European churches. Steep-and-narrow cobblestone streets lead from the plaza past pastel-colored cafés, galleries, shops, and small hotels. Wooden doorways hide the orchid- and iris-laden interior courtyards of private homes, but house-and-garden tours, offered on Sunday afternoons, will get you past the gates for a closer look.

The Galería San Miguel, on the plaza, one of the foremost art galleries in Mexico, contains both traditional and modern art.

Hotelier Peter Wirth has turned a former archbishop's mansion into an inn, Casa de Sierra Nevada (212-696-1323, 465-2-0415; doubles from $80), which has the feel of a private country home. The eighteen suites and four pilots' quarters are located in four separate buildings, each decorated in a different style. The Sierra Nevada is the only Mexican hotel that is a member of the prestigious Relais et Châteaux hotel group.

GUANAJUATO

Guanajuato was one of the richest cities in New Spain from the sixteenth to the eighteenth centuries, and it remains a thriving testament to what money can buy. In 1549, Spanish explorers struck silver in the surrounding Sierra Madres. Juárez Theater, completed in 1903, stands as evidence of the boom days, with its ornate façade and gilt-and-velvet interior. Magnificent La Valenciana Church, built between 1775 and 1788 by the Count of Valenciana, has three altars trimmed in gold leaf and a pulpit from China. According to legend, workers mixed silver dust with the mortar when they built the church.

Much of Guanajuato's charm lies in its hilly tangle of narrow streets and alleyways, called *los callejones.* The most famous is Callejon del Beso, which, it is said, is so narrow that lovers can kiss leaning from windows on opposite sides of the street.

Muralist Diego Rivera was born in Guanajuato, and nearly 120 of his works are on display at the Diego Rivera Museum.

Every year, during the last two weeks of October, Guanajuato plays host to the International Cervantes Festival. Major performing artists from around the world give concerts of opera, classical, popular, jazz, and folk music and dance on the city's stages and in its streets and plazas.

Two miles north of the center of the city, Real de Minas (471-4-3677; doubles from $47) is a 162-room, colonial-style hotel, fashioned around a swimming pool and surrounded by rose gardens. More-centrally located accommodations include Castillo de Santa Cecilia (473-2-0485; doubles from $36), built as a mock castle; and the colonial-style Parador de San Javier (473-2-0626; doubles from $36).

GUADALAJARA

Guadalajara is a big city with small-town charm. With a population of more than 4 million people, it is second only to Mexico City. This mile-high city, two-thirds of the way to the Pacific from Mexico City, is the capital of the state of Jalisco and the birthplace of mariachi music, the Mexican hat dance, and famous muralist Clemente Orozco, whose dynamic murals cover the walls of the Cabañas Cultural Institute, the Regional Museum, the State House, and the Orozco Museum Workshop.

Expansive avenues, lined with flower beds and palm trees, crisscross through the downtown area, with its plazas, cathedrals, and colonial monuments. The twin Byzantine towers of the cathedral on the main plaza dominate the skyline and serve as an excellent compass for finding your way through the city.

Guadalajara is a shopper's paradise, with prices as much as 30 percent lower than those in Mexico City. Bargaining is the rule at Mercado Libertad, where, under one roof, vendors at more than 1,000 stalls sell fruits and vegetables, leather, silver items, hammocks, and herbs.

The nearby village of Tlaquepaque is renowned for its Indian folk art, especially the finely painted pottery. Shops are set up in houses along the streets, and you can watch craftspeople work in clay, stone, and other native materials.

Tonalá, nine miles from Guadalajara, is also a major pottery center. On Thursdays and Sundays, artisans spill out into the streets selling their highly prized *petatillo, canela,* and *bruñido* pottery.

The town of Tequila, in the foothills northwest of the city, is the birthplace of the fiery liquid.

Perched on a hill four miles south of the city, El Tapatío (363-5-6050; doubles from $55) is a luxury hotel set among twenty acres

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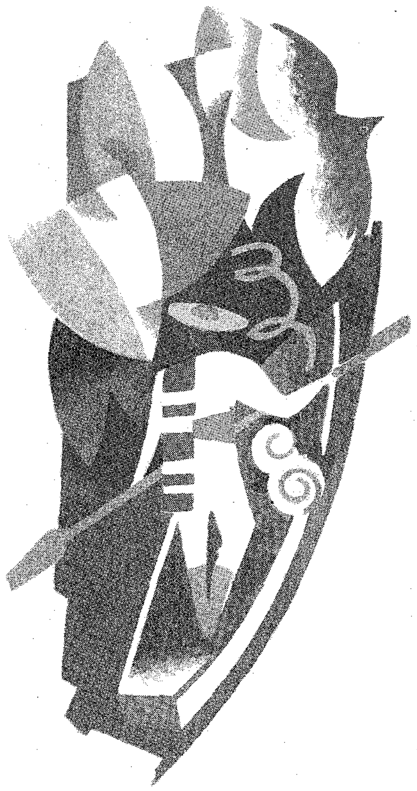
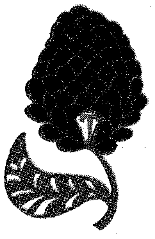


of landscaped gardens, with ten lighted tennis courts—seven of them clay—a golf course, and a health spa under construction. All 200 rooms have a refrigerator and balcony or terrace. Also four miles from the center of town is the Westin Camino Real (800-228-3000; doubles from $60). Among the hotels in the city itself are the boldly designed Fiesta Americana (800-223-2332; doubles from $65); a new Hyatt Regency (800-228-9000; doubles from $80); and a Holiday Inn (800-465-4329; doubles from $57).



BAJA CALIFORNIA

At first glance, the 800-mile-long Baja California peninsula, pointing its crooked finger into the Pacific, seems rather inhospitable. The lunar landscape consists of dry, hot desert and wild mountains, spiny cactus forests, and an occasional palm grove. But with an average width of just 50 miles from the Pacific Ocean across to the Sea of Cortés, relief is always just over the next sand dune. Baja has long been the playground of adventurous Californians with jeeps, wealthy fishermen with jets, and a handful of whale watchers. But since the paving of the Transpeninsular Highway and of several international-airport runways, it has been attracting more and more vacationers who come in search of sunny hideaways.

LOS CABOS

Los Cabos is the nickname for the neighboring "capes" of Cabo San Lucas and San José del Cabo, on Baja's craggy tip, where the rough Pacific Ocean butts its head against the gentle Sea of Cortés. The "end of the earth" aura is at least part fact: From the rocky coast, the Pacific stretches for 2,000 miles before hitting land again in the South Seas. The twin resorts, separated by 28 miles of sand, share an international airport and are both slated for development by Fonatur.

Cabo San Lucas was a thriving resort even before the tourist agency came on the scene, hosting wealthy sportfishermen who flew in on their private jets to soak up the "cowboy" atmosphere. Along the long stretch of beach that joins—and includes—the two Cabos, are three of the thirty hotels in the country classified as *gran turismo* by the Mexican government: Palmilla, Twin Dolphin, and Cabo Baja. The classy Hotel Twin Dolphin (800-421-8925; doubles from $200, including meals), owned by oil tycoon and ecologist David Halliburton, is a 130-acre seaside spread of whitewashed villas. There are no telephones or televisions in the rooms. Guests can sip margaritas in the pool's swim-up bar, while watching pelicans and seals on the rocks in the sea. The hotel has a fleet of sportfishing cruisers, though, in the name of conservation, Halliburton rewards guests who release the billfish with a signed certificate of their catch.

Hotel Palmilla (800-854-2608; doubles from $217, including meals), on Punta Palmilla, five miles from San José del Cabo and fifteen miles from Cabo San Lucas, is a horseshoe-shape hotel, situated on 1,000 acres with two-and-a-half miles of private beach. Again, no televisions or telephones in the rooms. Among the many attractions is a life-size chess board. Two miles from downtown Cabo San Lucas are the terraced villas of Cabo Baja (Quality Inns, 800-228-5151; doubles $100). From the Maderrane restaurant, diners have a view of the point at which the waters of the Pacific meet the Sea of Cortés. Hotel Finisterra (800-421-3772; doubles $85) sits on a cliff overlooking Cabo San Lucas, with an ocean view on one side and a view of the town on the other. All of the 108 colonial-style rooms are air-conditioned and have balconies.

In front of the Hotel Hacienda Beach Resort (800-421-0645; doubles from $85), which sits on its own peninsula in Cabo San Lucas Bay, is one of the best beaches around. Mission-style Hotel Cabo San Lucas (800-421-0777; doubles from $89) is set amidst lush gardens on a bluff near a private swimming cove.

Tiny, picturesque San José del Cabo is the focus of most of Fonatur's attention in Baja. This old-world colonial village of white cottages and orange, mango, and avocado orchards is getting a Cancún-like beachfront hotel zone, a modern shopping complex, and a convention center. The low-rising El Presidente (800-472-2427; doubles from $89) is the first deluxe hotel to take up residence on the Strip.

LORETO

The Sierra de la Giganta mountains meet the indigo-blue Sea of Cortés at Loreto, a small colonial oasis of fig, olive, and date-palm trees. Loreto was the first capital of the Californias and home to the first of the California missions, Misión de Nuestra Señora de Loreto, built in 1697. Now it's another hot spot on Fonatur's resort-building map. The government tourism agency is developing a 25,000-acre chunk of beach around Loreto, with plans for 1,300 luxury-hotel rooms, a golf course, and a marina by the end of 1988. It already sports an international airport, a luxurious 250-room El Presidente Hotel (800-472-2427; doubles from $70), and the nine-court Loreto Tennis Center, where John McEnroe has signed on as touring pro. Radisson Hotel Corporation and Inter-Continental Hotels Corporation have recently announced plans to build projects here.

Thousands of annual visitors already come to Loreto in search of a better backhand or a shot at the yellowfin tuna that inhabit the glass-smooth waters of the Sea of Cortés. The sea lions on nearby Coronado Island can be visited by boat from Loreto.

GUERRERO NEGRO

Baja Norte and Baja Sur, the two states on the peninsula, meet at Guerrero Negro, a whale-watcher's paradise on the Pacific Coast. Every October, gray whales begin the 3,000-to-4,000-mile journey from their summer feeding grounds off the coast of Alaska to the warm, sheltered lagoons off Baja to mate and calve. Scammon's Lagoon is one of the best points on land to watch the 35-ton giants. The best time to visit is from the last week of December to the first week of April. (Contact the Oceanic Society in San Francisco, California, for information on whale-watching programs; 415-474-3386.) ●

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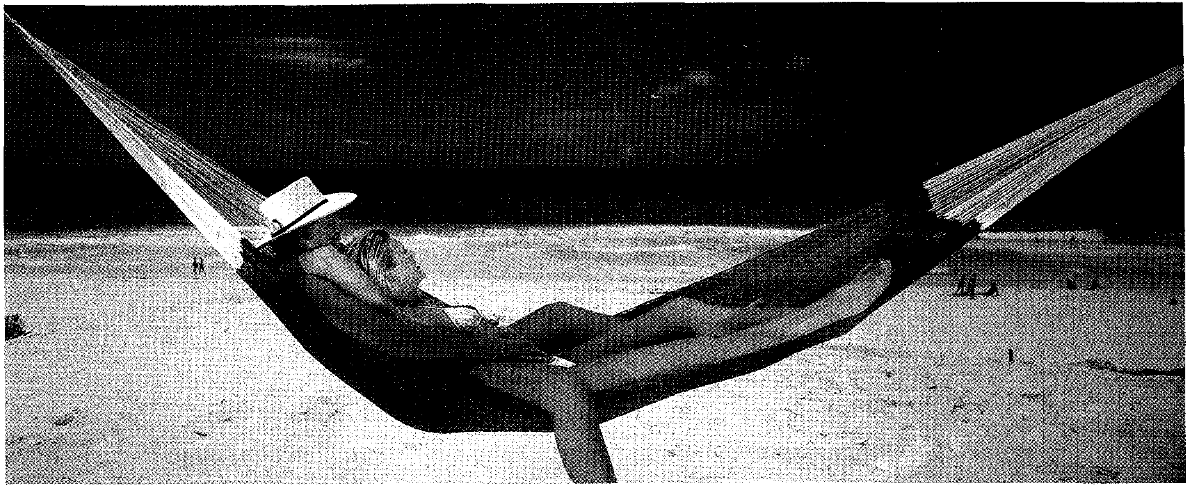

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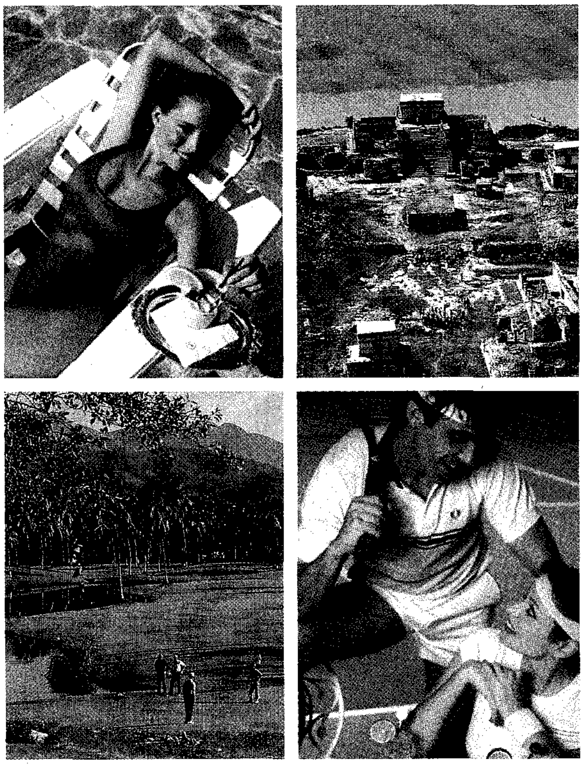

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Art/Kay Larson

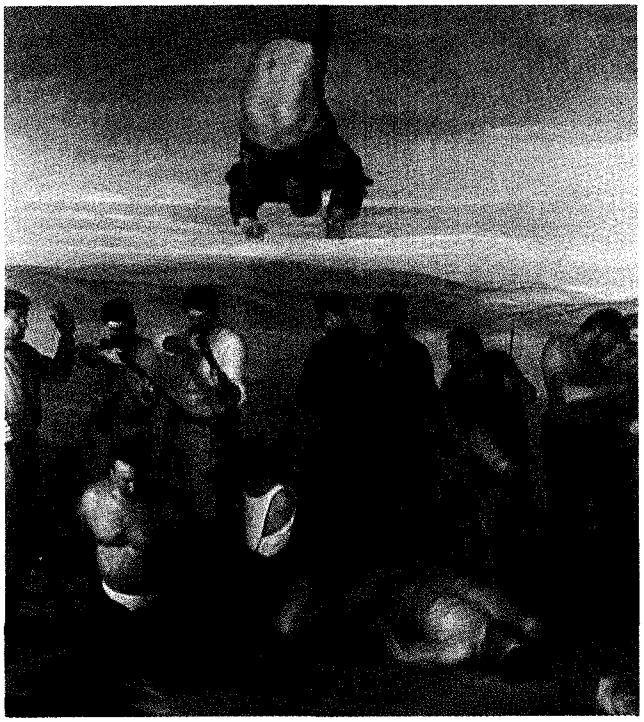
SHRINKING HISTORY

"…'Morality Tales: History Painting in the 1980s' raises an issue that has been festering at the center of contemporary art…"

"Morality Tales: History Painting in the 1980s" is a tangled, prickly, and problematic show that struggles hard to prove a questionable point: that artists are turning back to the *grande machine* style of Salon painting in order to address the maladies of modern life. Whether or not this is true, the small exhibition at NYU's Grey Art Gallery raises an issue that has been quietly festering at the center of contemporary art.

The birth of modernism was attended, so the story has it, by a moral argument. Was painting to instruct mankind in the highest ideals? Or did the real moral force lie with the painters of quotidian reality? In our postmodern twilight of the gods, the issue is dead on both sides. Not since Abstract Expressionism has a movement presented itself as an embodiment of the moral momentum of mankind. One's skin crawls at the thought. Considering the course of Fascism in this century, if nothing else, irony is far safer.

But what of those artists who—in the words of Thomas Sokolowski, the Grey Gallery's director and curator of "Morality Tales"—are looking to "provide both indictment and solace to social ills and moral dilemmas, rather than over-intellectualized *Schadenfreude* (malicious pleasure)"? He adds, "One would expect the latter response to produce an art form that trades in dispassion and irony, and the former to result in the resurgence of history painting."



BIG GUNS: *Vincent Desiderio's* A Pathetic Rumor of Freedom.

Eyebrows may fly to the ceiling at that last claim; surely there are ways to address "social ills and moral dilemmas" without calling up such a historically loaded vehicle as *la grande machine.* But he has a point about the alternative: an "over-intellectualized" pleasure principle that has led to an art of dispassion and irony. Modernist irony had a moral dimension—it was a scalpel that sliced away sloppiness, redundancy, bad thinking, cheap sentiment. The pretensions of the Salon could not withstand the razor. Art in the twentieth century has put a premium on truth, which often has an ironic and dispassionate face. But so-called postmodern irony depends on undercutting any and all moral arguments that might be arrayed against the ironists. After all, nobody wants to look as silly as the passionate petit bourgeois moralists of nineteenth-century France.

In "Morality Tales," only two artists—Leon Golub and Mark Tansey—have successfully resolved these issues. Tansey creates sublimely funny allegories of the state of painting. In *Forward Retreat,* four horsemen (arrivals from Revelations?) gallop along a shore littered with African masks, pottery, broken frames, Jasper Johns's paintbrushes in a can, and a chewed-up apple, presumably Cézanne's. The horsemen in this ruined modernist landscape are wearing the uniforms of combatants in World War I and are sitting the wrong way round on their horses. We see men and beasts only as upside-down reflections on the surface of a lake or stream—wraiths looking backward while charging forward, probably to their doom. *Forward Retreat* is most likely a critique of modernism itself—a chimera that rides roughshod over the debris of other art, in a state of presumed war, and thunders off blindly into the future while desperately studying its past for clues.

To my mind, Tansey is the most astute allegorist in town. His achievement is to turn modernism's language inside out, creating, through inversion, a painting whose form is as much a critique as its message. But he has a special advantage: The language is one his audiences can presume to understand.

No one else, aside from Golub and perhaps Sue Coe (who practices a kind of apocalyptic agitprop), can make that claim. Vincent Desiderio does a more or less grand job of turning historical painting to his purposes. The central panel of his triptych, *A Pathetic Rumor of Freedom,* borrows its luminous colors from the Renaissance and its composition from Tintoretto's *Miracle of St. Mark* (1548), which has, unfortunately, considering Desiderio's ambitions, become an obscure tale of political assassination and failed redemption that requires extensive unraveling.

Aside from Ida Applebroog—a fine painter whose only relation to "history painting" is her appropriation of a predella—most of these allegorists are abstruse beyond any possibility of salvation. If Sokolowski had confined himself to Tansey, Golub, Coe, and the curious Norwegian, Odd Nerdrum, he would have had a good show that would, nevertheless, have seemed like the limited sample it is.

Nerdrum is a twentieth-century refusenik, retreating to a moral universe of medieval peasants who gaze upon a luminous landscape at world's end. Nerdrum illustrates the dilemma of the humanists in a scientific century: The only safe harbor is rearward. Sokolowski has dug up a remarkable passage written not in 1867 but a century later: "It follows that painters like poets, must express general, not local, truth…; must deploy a rich variety of human emotion; and must aim not merely to please, but also

> "...An appropriator, Sherrie Levine gobbled her way through art history, a way of learning how to think about looking..."

to instruct mankind." What mankind will feel about such instruction has wisely been left unsaid.

The dilemma persists. Sokolowski writes that the call to moral action "is no longer simply theoretical speculation, but rather a matter of life and death." The reality of AIDS, he says, has toppled us "from our glacial and ironic perches." Surely he overstates. If all art were to avoid any mention of AIDS, the course of the disease would be very much the same. In art, the cancer is the willy-nilly growth of irony, and the cure is not yet evident. (33 Washington Place; through October 24.)

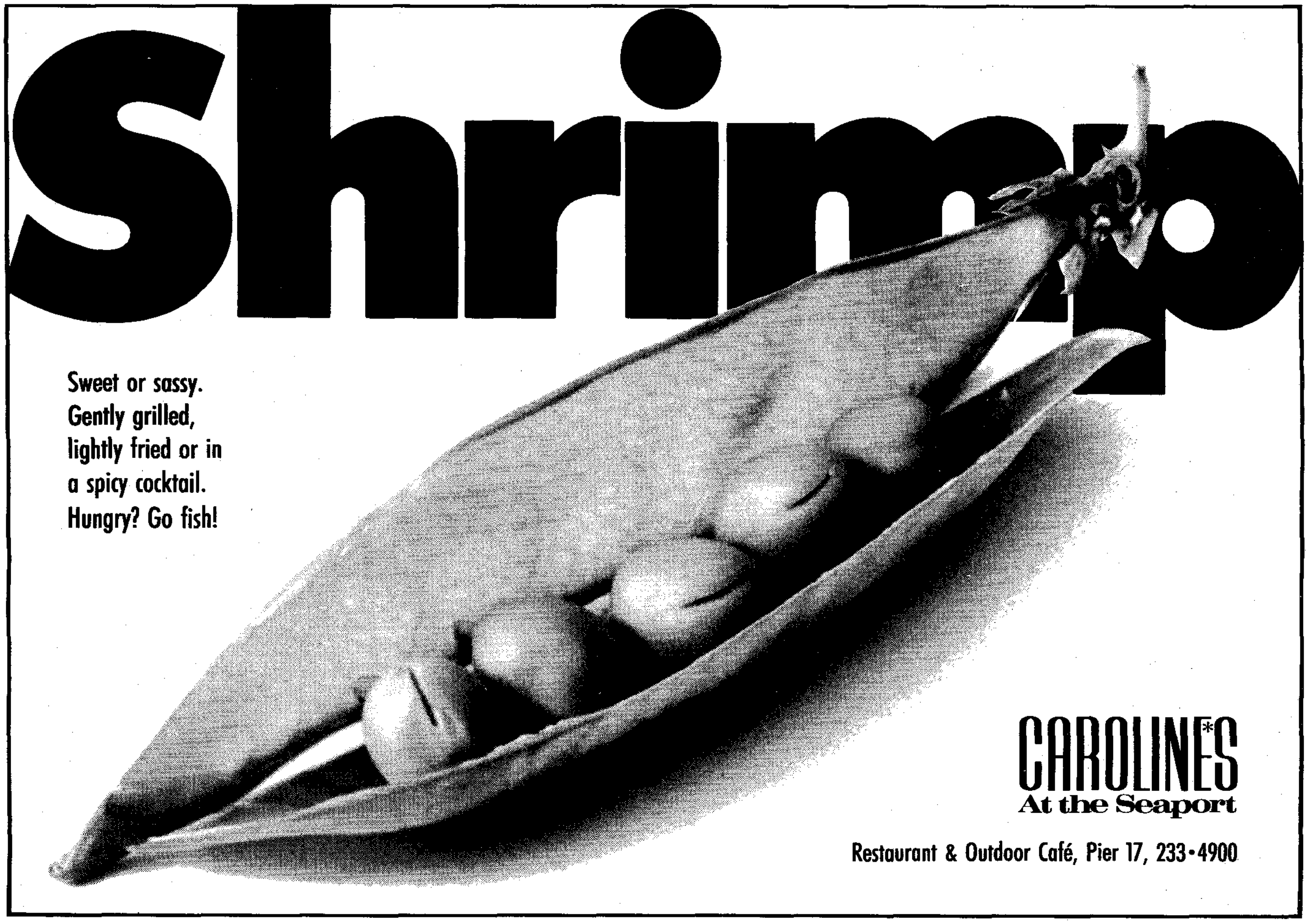
"WHAT IS THE CORRECT WEAR FOR A hero of art?" asks Donald Barthelme in the catalogue presenting **Sherrie Levine**'s show at Mary Boone. He declines to answer; presumably, a gilded flak jacket. "How many heroes can the art world accommodate at any one time?" he worries. "Two hundred heroes of the second water, thirty of the first water, and eight super-heroes."

Levine became a candidate for hero-by-association, with the Neoists (Neo-Geo, Neo-Op, Neo-AbEx, Neo-Daddy Warbucks). Despite her affiliations, this show proves she is—by now, at least—her own woman. As an appropriator, she gobbled her way through art history, duplicating in blatant fashion the work of other artists and photographers such as Walker Evans and Alexander Rodchenko. One piece from 1984 is called *Untitled (After Ilya Chasnik):* It's a gray cross on a black field, painted on a board (the grain shows beneath the color). There is a slight warp along the edges, a characteristic touch of Levine's hand that is always present in some form or another in her art.

Levine's most recent ambitions may seem modest, but that in itself is a kind of grace, considering what we have had to endure in other quarters. She is the only one in her small crowd to show more concern for the look of her paintings than for the sales pitch they generate. To put it another way, she is the only one who is primarily a painter, not a conceptual prankster. Her fidelity to earlier art was—or so it now seems—a way of learning how to think about looking. Barthelme calls this "the guilty thrill of sneaking into the throne room."

She is not exactly a major painter (though that won't affect her candidacy for hero). The plain plywood panels with gold-painted knots are know-nothing pictures—the artist working overtime to play dumb. The series of broad stripes on boards shows a good color sense and is no more mute than minimalism in general. Her best pictures are the wavering, hand-painted checkerboards and backgammon boards on lead, a metal of such soft-gray metalness that its evident specific gravity seems to generate its own field of native color—like plywood, only weightier. In case this achievement seems too minor, go back and take another look at the hallowed sixties. Levine will survive the comparison. (417 West Broadway; through October 10.)

SPEAKING OF THE WEIGHTY, **William Tucker,** the sculptor of linear geometry a decade ago, has, as his catalogue says, "demonstrated a deep psychological need to fill the void." His new work at David McKee is named after the Titans and re-



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sembles head-high lumps of Adirondack stone or petrified dinosaur knuckles. Each of these three bronzes is almost entirely volume and almost utterly without Tucker's usual sense of deflected movement. To ask whether you like or dislike them is thoroughly unrewarding, since they seem to have been made because they had to be, not because they wanted to be. Even their considerable ugliness is so deliberate that it is immediately and automatically forgiven. As the antithesis of formalist post-and-I-beam sculpture, they must [illegible]ve popped out of Tucker's pipeline to[illegible] id. (41 East 57th Street; through Oc[illegible] 3.)

"New Trend[illegible]ntemporary Sculpture," at Salv[illegible]Ala, brings five Japanese artists to [illegible] York, and to mildly good effect. [illegible] is an interesting breakdown: Tw[illegible]ptors work in metal and create mach[illegible] two make figures in wood. The fifth, T[illegible]akatsu Endo, ritualizes his affair with wood through fire (a tarred tree trunk hollowed by burning; a pair of charred wood slabs) and water (added to each piece in blissful surcease). These burnt-black objects seem to collect all emotion in the room. I was also taken with Shigehiko Hongo's primeval tractors, like fossils. There is a light-as-air sheet-steel aircraft carrier by Masayuki Sakaguchi. The carver Katsura Funakoshi does a restrained row of portrait busts. Satoshi Yabuuchi shows his obeisance to Kabuki gestures in large carved figures that faintly recall Marisol, and to Kabuki masks in a handsome set of five faces speaking vowels. (32 West 20th Street; through October 3.)

The National Museum of Women in the Arts should be sued for misrepresentation. It is a vanity museum for one woman's collection, not a national museum with the scope to justify such an effort. Joseph Hirshhorn's museum was also a vanity production, but at least the scale was right. Hirshhorn had access to his own fortune; Washington socialite Wilhelmina Holladay has had to lean on her husband's resources. Sexism works in subtle ways.

Holladay was stiffly criticized when this tiny museum opened last spring, and I held out some hope that she was merely being gnawed by the usual beasts. But mediocrity—the wrong work by the right names—is indeed the problem. The specter of the female dilettante rears its elegantly disturbing head. The National Museum of Women in the Arts can redeem itself by focusing specially on interesting women like the Surinam-traveler and botanic illustrator Maria Sybilla Merian, whose lapidary work is now on view. But I worry that professionalism is beside the point. (801 Thirteenth Street N.W., Washington, D.C.) ■

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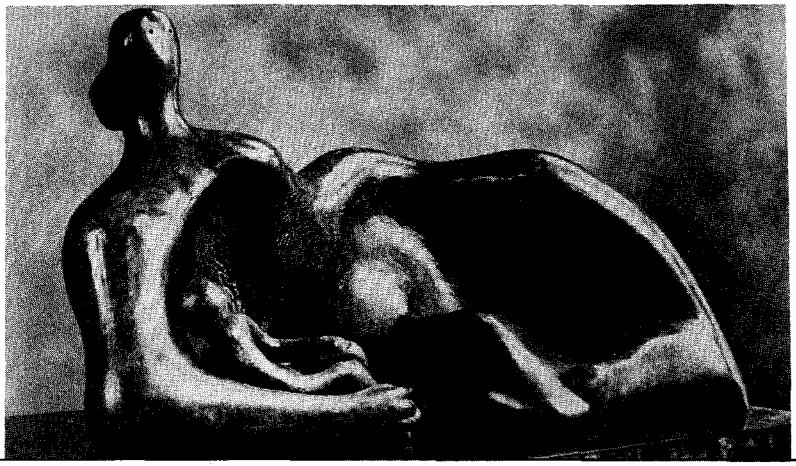

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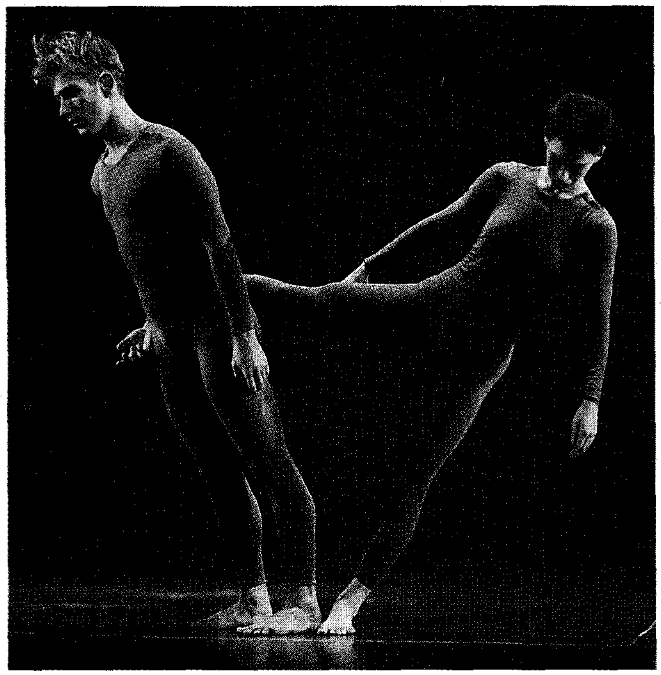
OFF THE BEATEN PATH

"...Trisha Brown's older work looks newer than her new. Once again, La Sobechanskaya proves herself/himself unequaled..."



MAKING IT NEW: *A couple from* Newark *at City Center.*

Trisha Brown's WRY HUMOR IS EVIDENT in the title of her (say the next two words fast) new work, *Newark.* And just in case you might think the reference is to New Jersey, she has subtitled the piece *Niweweorce,* Anglo-Saxon for a British town that easily pre-dates the Hudson Tubes.

Shown during Brown's recent City Center season, the dance finds the choreographer collaborating with a visual artist, as she often does these days; this time, it's Donald Judd. Judd has designed a "visual presentation," as Brown calls such things, and a sparse "sound concept" that serve to partition space and time.

At irregular intervals a loud drone breaks into the ambient sound of the dancers' deep breathing, their bodies' meeting the floor, and the low hum of some thousand people watching. Midway, the sound element changes briefly to a dry rattle, as if from a mechanical cicada, then to a rumble like that of a car starting up reluctantly; given the austerity of the score, these variations seem baroque.

Meanwhile, the depth of the available space is increased and diminished by the rise and fall of a series of drop cloths, each suffused with a single glowing color that threatens to burst from its plane and spill over the stage. By contrast, the dancers are uniformly clad in coarsely textured cement-gray unitards. The human figures labor away doggedly as the sheets of luscious color slice behind or in front of them. Their movement—often heavy and stopped, as if they were sinking roots into the place—is a far cry from the streams of mercurial motion Brown has used in the last several years.

A pair of men dominate: They're permanent tenants, working in unison, while the cast's five women, with their lighter, quicker physical temperament, are only temporary occupants. Sections for male-female couples have the partners openly considering issues like contact, leverage, and the relationship to gravity, a tactic very different from the fleeting, seemingly fortuitous connections Brown used to specialize in. With *Newark,* it looks as if she is consciously trying to make (say the next two words fast) new art. Ironically, this dance, echoing investigations by Cunningham, Taylor, and Senta Driver, seems less forward-looking than earlier Brown works that mirrored the flux of real life.

Also new were three brief pieces of the movement Brown designed for a Lina Wertmüller production of Bizet's *Carmen.* Two panoramas have figures in Spanish dress alternating flamenco stances with postmodern moves. A third has a woman with arched spine and upflung arms inexorably treading a narrow path of light toward her lover. His face is averted, his black costume blends with the shadows, but his body is a solid reality. When it finally blocks her path, she begins to tilt, then fall, very slowly, caught in his embrace, her legs and feet still marking out the basic step. Just as the dim light gives way to da[illegible]ness, her body goes still and he's l[illegible]mourning over a corpse. This is Brow[illegible]*armen*-in-a-nutshell—witty and tr[illegible]t the same time.

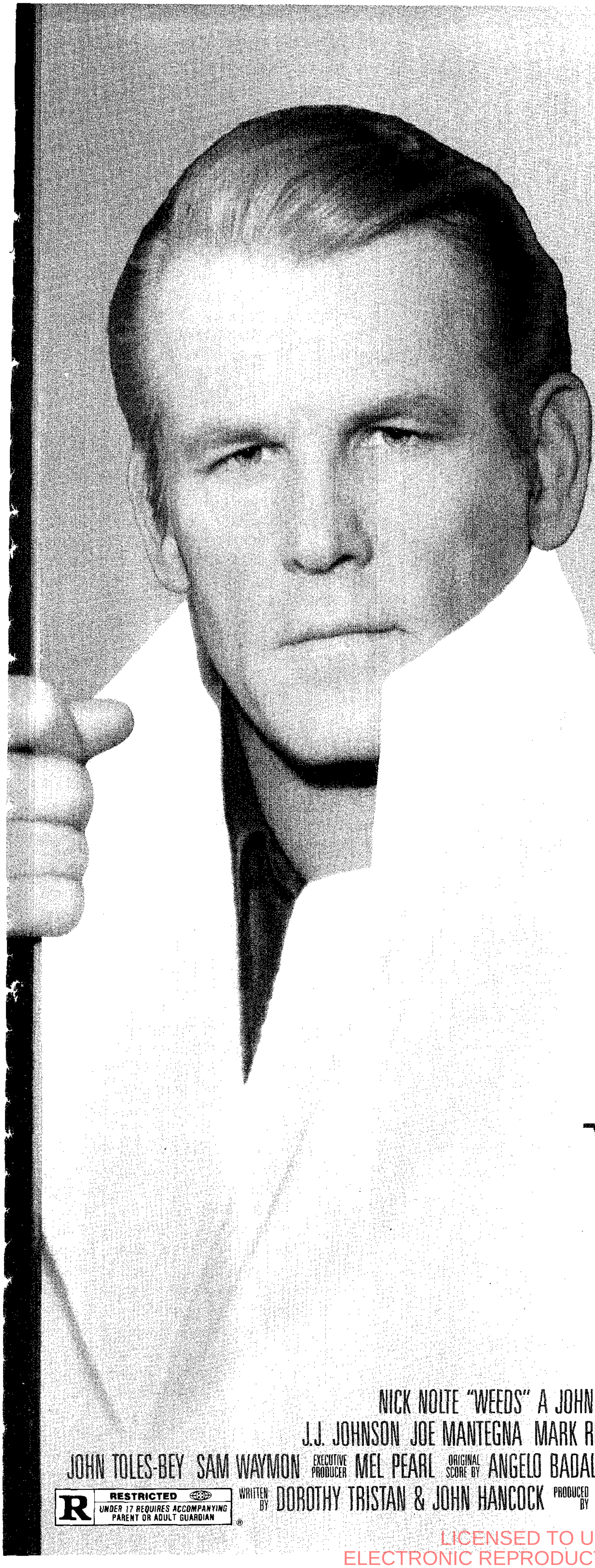
By far the most beau[illegible]ork on view was *Group Primary Ac[illegible]ation,* one of a family of pieces Bro[illegible]nvented in the early seventies. In th[illegible]present version, four women in loose white exercise clothes lie supine, evenly spaced, parallel to the footlights. In silent unison, they perform the same material, which consists of making a simple, uninflected move, repeating that move and adding to it a second one, then repeating the first two and adding a third, until some 30 have accumulated. The moves are as innocent of expressive force as human behavior can be: raising an arm, turning the head, adjusting a sleeve, bending a knee, rolling over onto the side. Their delivery is calm and matter-of-fact. The actions vary slightly in duration and each remains discrete, so there's no percussive pattern, let alone a melodic line.

Yet this seemingly reductive exercise looks like the very essence of dancing. The last move in the series pivots the body 90 degrees; the complete series is then repeated three times. The moment at which the same stuff presents itself at a different angle seems enormously important and illuminating—something, one imagines, like the first time a woman rose on pointe.

EKATHRINA SOBECHANSKAYA—THE name should be spoken on a sigh. Who can forget her, that ageless embodiment of the glamour, the mystique, the very perfume of classical ballet? Picture her then in her long-anticipated return to the stage of La MaMa, backed though never quite equaled by her faithful troupe (adorable each one of them), the **Trockadero Gloxinia Ballet Company.**

Here is La Sobechanskaya in a signature solo, ravishing in an ebony, bell-shaped tutu, its décolletage plunging boldly between her delicate breasts to the waist that is the still center of her technical power. Her shoulders and forearms rise above the bodice, pale, lustrous flesh promising infinite sensual pleasure. The gossamer skirt shades firmly modeled legs whose swelling calves taper to dia-

Photograph by Beatriz Schiller.



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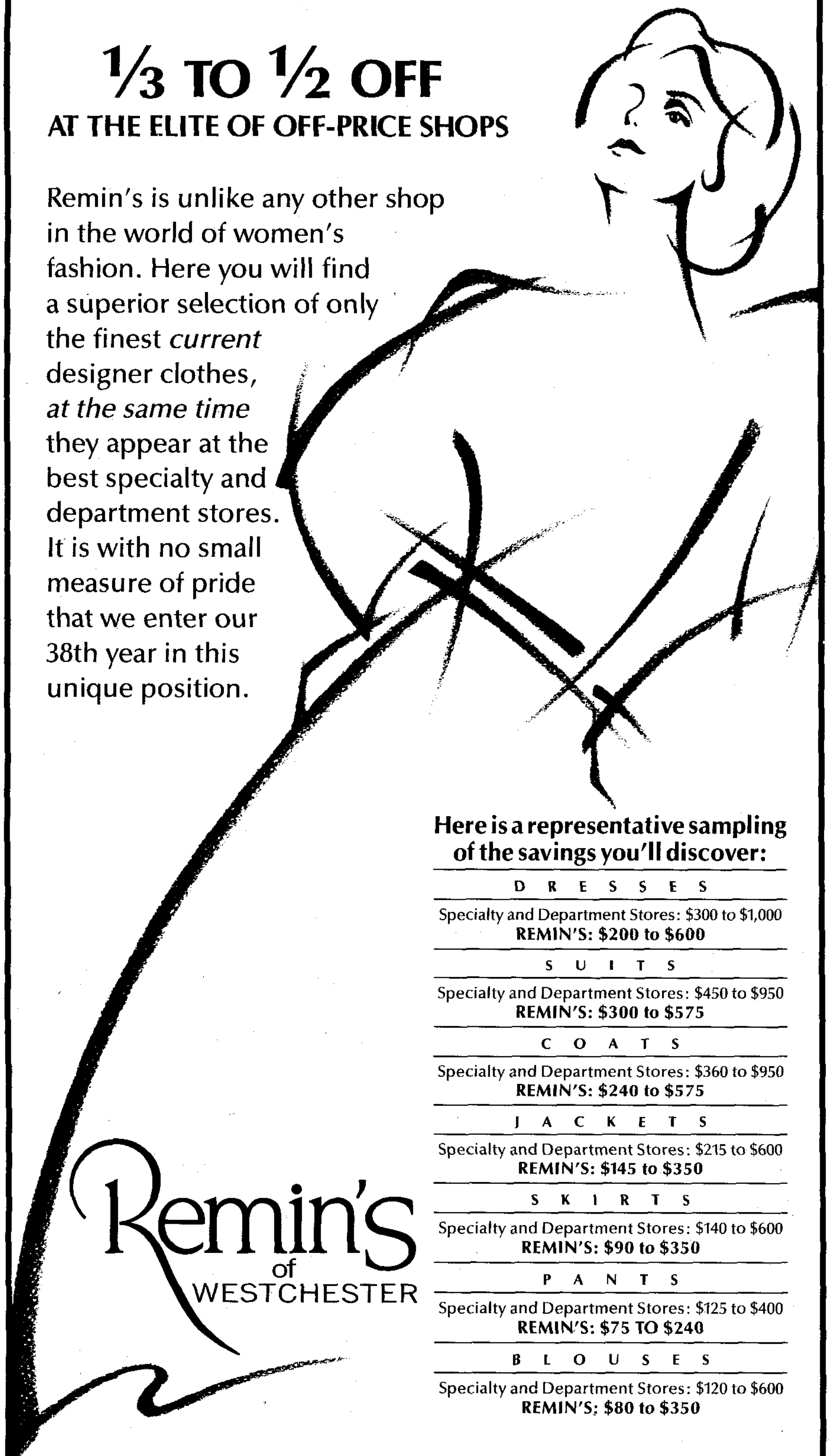

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mondlike pointes. Emerging from mysterious shadows, she steps softly into the light that is her element, her body sculpting itself—as if by instinct untouched by rigorous training—to one, then another of the exquisite postures of classical dance. If she has executed actual steps, one cannot remember them. It is her aura that lingers. This is a magic that descends through a sacred lineage—from Taglioni through Pavlova to Fonteyn and so to Sobechanskaya, the incomparable.

A.k.a. Larry Ree, Sobechanskaya heads up an outfit your average ogler might call drag or travesty ballet, but it is really a peculiar kind of worship at the shrine of Terpsichore. The group specializes in the cult of the ballerina, that unearthly representative of ideal beauty. Each one has appropriated the mannerisms of a favorite—the turn of the head, the provocative glance, the slope of the shoulders, the eloquent arms. Uncannily, in this patently absurd rendering of cultivated female charms by beefy, maladroit males, you can almost grasp the charisma of the original; the observation of these gentlemen of the Gloxinia is that keen, their adoration that pure.

Obviously, there is a large element of self-gratification in their work. They're carrying out their fantasy life in public—dressing up in costumes ravishing enough to put our City Ballet to shame, reinventing their faces with exotic maquillage to become bizarrely accurate approximations of yesteryear's stars. Yet running side by side with the self-indulgence and the element of camp is an objective understanding of style worthy of a scrupulous dance historian.

It shows up in the choreography too. Ree, who is the troupe's chief provider, can out-Petipa Petipa with corps work patterned like lace or flower garlands or with a series of solos that accords each ballerina her individual distinction. These parodies never fail to reflect the beauty of their models. They hint, too, at how close the models themselves come to the absurd, proving that highly wrought artifice teeters on the brink of the ridiculous.

The main flaw of the Trocks, as their old friends call them, is that they come close to being all manner and no matter. They lack dance power. Their choreography confines itself to poses, evocative gestures, and designs traced at a walking pace. Apart from Ree and a couple of other latent talents, the performers are admittedly not up to much more. Yet a lot may be forgiven a company that steadily insists upon immaculate pointe shoes and elbow-length gloves. And surely in no other world-class troupe does the prettiest danseuse have such deliciously sickled feet, the toes of the right foot curling in toward those of the left with the devotion of lovebirds. ■

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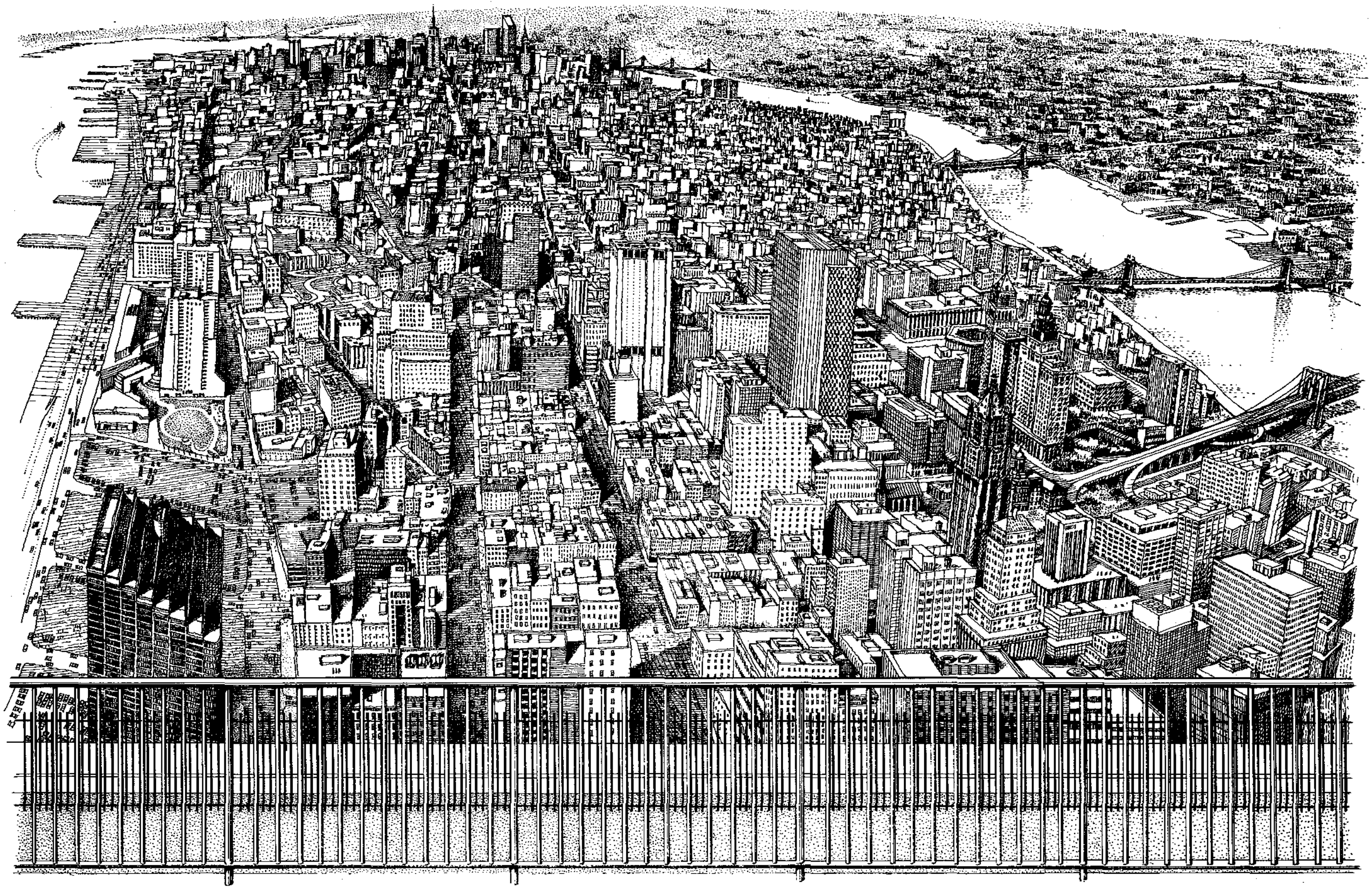

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GRAPE EXPECTATIONS: *Weather determines if it was a very good year.*

IN *A Funny Thing Happened on the Way to the Forum,* one character is handed a goblet of wine and asks, "Was 1 a good year?" Wisecracks aside, there seems to be an almost universal preoccupation with "good" vintages among wine drinkers, and even the most casual wine bibber likes to be reassured that he's not drinking a bad year.

Actually, the concept of vintage years is a relatively recent one. For most of the past 2,000 years, wine was served from a jug or squat flagon filled from a barrel. Wines from recent years were considered better, and cost more, than older wines, which were likely to be spoiled.

The distinction between vintages, and the idea of aging wines, first occurred in the late eighteenth century, with the dual development of the binnable bottle—one that could be stored on its side—and a cork stopper that would protect the wine from air. The squat bottle evolved in the 1770s into the tall, cylindrical bottle that we associate with Bordeaux and port. The first vintage-dated port was probably made in 1775, and in 1787, Thomas Jefferson wrote from Bordeaux that he had bought wines from "the vintage of 1784, the only very fine one since the year 1779."

Curiously enough, the Romans discovered the secret of sealing wines in amphorae to mature and preserve them, and there are several references to the exceptional quality of the Opimiam vintage, which has been identified as 121 B.C. Unfortunately, the concept of protecting wine from air in sealed containers was lost until the eighteenth century.

The frequently used term "vintage wine," to denote excellence, is actually meaningless, since every wine, good or bad, is made from grapes harvested in a specific year. Two notable exceptions are port and champagne, most of which are blended from wines of several years. For those wines, a vintage year does indicate one good enough to bottle on its own.

A vintage date on the label, however, also makes those wines more interesting to connoisseurs and more valuable to collectors. Many oenophiles who would show up to taste, say, a 1961 champagne might decline if the wine were simply a nonvintage "that might be 25 years old." In Oporto, a lunch or formal dinner given by a port shipper usually ends with a very old blended tawny rather than a vintage port. Yet British and American collectors and connoisseurs prefer the latter, since it lets them compare different vintages and gives the wines a value that a nonvintage tawny, however delicious, can never achieve.

(This is also an advantage that armagnac has over cognac; the latter cannot legally be shipped from France with a vintage date, but armagnac can. Here again, most people will find an armagnac dated, say, 1947 much more interesting than a cognac—or armagnac—that is "supposed to be 40 years old." Vintage-dating brandies has its abuses, however, and it's a rare restaurant in France that doesn't have a bottle of 1893 armagnac.)

For all the attention lavished on vintages, most of the wines sold in this country, and throughout the world, are nonvintage blends, which are meant to be palatable and agreeable. There's no need for these moderately priced bottles and magnums to carry a vintage, but the lack of a year on the label prevents the consumer from knowing just how old such wines are; there are undoubtedly a great many cheap but faded bottles displayed on retail shelves.

Many of the wines that do carry a vintage date are best consumed young, within a year of the harvest, which makes the vintage more useful as a guide to the wine's age than to its quality. This applies to virtually all rosés, most white wines, and many light reds, all of which are noted primarily for their fruit and charm and have nothing to gain by aging in the bottle. To understand just how big this category is, remember that the top wines of Italy entitled to *Denominazione di Origine Controllata* account for only 10 to 12 percent of that country's crop, and in France, *Appellation Contrôlée* wines represent about 20 percent of the total. In California, too, the coastal counties from Mendocino to Santa Barbara account for only 15 percent of the harvest; more than 80 percent of California wines come from the hot Central Valley, which stretches from Lodi to Bakersfield.

Now within these relatively exclusive categories are such wines as Muscadet, Beaujolais, and Rosé d'Anjou from France; Pinot Grigio, Bardolino, and Soave from Italy; and Chenin Blanc, White Zinfandel, Johannisberg Riesling, and Gamay from California—all at their best within months of the harvest. In oth-

Illustration by Joo Chung.

er words, more than 90 percent of the world's wines, including many of the most famous names, are best consumed within a year of the vintage. It's certain that most of these wines are drunk too late rather than too early.

The very finest wines, those at the top of the quality pyramid, are usually grown in poor soil and in marginal climatic regions where the grapes do not ripen fully every year: These include Bordeaux, Burgundy, the Rhine and Moselle, and the top reds of Italy. Vines are often planted in cool areas with uncertain growing conditions so that when everything does come together, they display a finesse and elegance that is difficult to produce in warmer regions where grapes ripen more consistently.

Not long ago, we were told that every year was a good one in California, which also implied that they were all alike. Although vintage variations are less extreme in California (and Australia) than in most of Europe, we now know that some vintages are more successful than others, and that distinctions can be made between different districts, as well as between different grape varieties within each district.

One of the curious aspects of vintage assessments is that very often, the ratings applied to one wine spill over to other regions as well. For example, the quality of Bordeaux vintages often affects the way other French regions are perceived, and until recently, Napa Valley Cabernet seemed to represent all California wines. Because the top châteaux of Bordeaux are so famous, and because they are sold for future delivery within months of the harvest and long before they are bottled, they are more extensively discussed than the wines of other regions, including Burgundy.

But the differences can be enormous: 1972 was much better in Burgundy than in Bordeaux, 1975 was an excellent year in Bordeaux, a poor one in Burgundy, and 1982 and 1983 were more consistently good in Bordeaux than in Burgundy. Even in Bordeaux, there are differences between the wines of the Médoc and those of Saint-Émilion and Pomerol. Both 1985 and 1986 are considered very good vintages, but in 1985 there was an overproduction of Cabernet, some of which did not fully ripen; consequently, the Merlot-based wines of Saint-Émilion and Pomerol are considered better than those of the Médoc, where Cabernet Sauvignon is the principal grape. The situation was reversed in 1986, which is considered a far better year for Cabernet-based wines. September rains in Saint-Émilion and Pomerol swelled the grapes and somewhat diluted the wines. (Note, however, that most of the owners of the top châteaux are willing to set aside part of the crop and bottle only the best lots under the château label, which is yet another reason why vintage generalizations are difficult to make.)

In California, assessing a vintage is more complicated because grapes with different growing cycles are often planted side by side; a year that is excellent for Cabernet Sauvignon and Sauvignon Blanc may be less successful for Chardonnay and Pinot Noir grown in the same district. The situation is further complicated because the California districts, and the grapes grown there, do not conform to the usual assumptions about northern and southern climates. In France and Italy, for example, the vineyards to the north are cool (Chablis, Champagne, Friuli, Alto Adige) and those to the south are warm (the Rhône Valley, Sicily), but in California, there are a number of valleys that are affected by cool maritime breezes from the Pacific. Thus, both the Anderson Valley in Mendocino and the Santa Maria Valley in Santa Barbara, 400 miles to the south, provide the cool climate necessary to grow Pinot Noir and Chardonnay grapes used for fine sparkling wines. (In fact, one French firm, Louis Roederer, planted vineyards in the Anderson Valley, and another, Deutz & Geldermann, made its first wine from Santa Maria grapes.)

One traditional source of information about vintages is a vintage chart, whose numerical ratings of different wines are useful in a general way. It's often pointed out that some properties make a good wine in an off year, while others may turn out a mediocre bottling in a good year, but that point of view is more useful to a wine merchant than to a consumer: No château in Bordeaux produced a better wine in 1977 than in 1978 or 1979, and only a poorly managed one produced a better wine in 1980 or 1984 than in 1982, 1983, or 1985. Similarly, it's unlikely that any estate in Germany made a better 1984 than 1983.

Another popular notion is that lesser years provide the opportunity to buy famous names from Bordeaux and Burgundy at lower prices. But why buy a merely acceptable example of what is supposed to be a great wine? The wine will disappoint, and thus be overpriced anyway: It's better to pay more and get everything the vineyard has to offer. In fairness, though, a fine wine from a top year may need eight or ten years to mature, whereas the same wine from a decent year will be ready sooner. If you want the best, you must wait—or pay the premium for a mature wine; if you want a good wine, it may be better to buy a less famous, and less expensive, wine in a good year than a famous wine in a lesser year.

Another way of coping with vintages, of course, is to drink 1986s until next spring, and then move on to 1987s as they appear. ■

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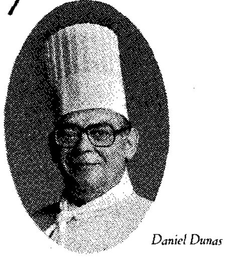

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NOT ACTING THEIR AGE

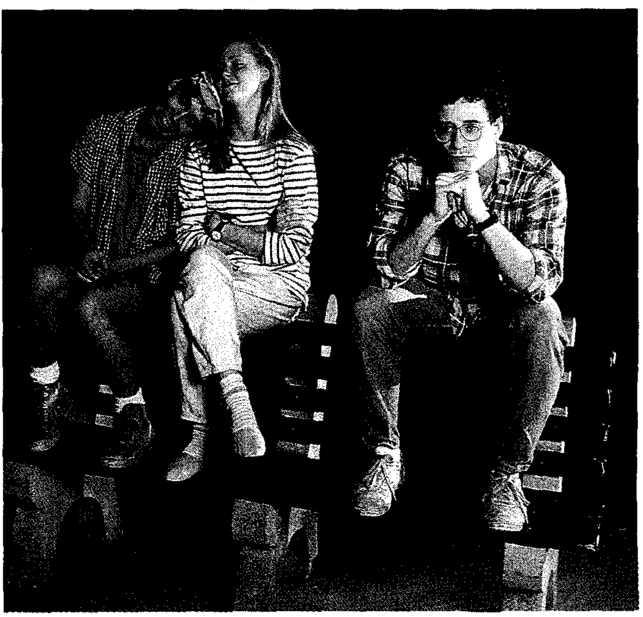
"...The Young Playwrights Festival offers sizable one-acters of high quality for authors of any age, not just eighteen..."

THE SIXTH ANNUAL **Young Playwrights Festival** at Playwrights Horizons, aside from being a conspiracy against the apostrophe, is perhaps the best one—and certainly the most consistent—vouchsafed us so far. Comprising only two plays, it offers sizable one-acters of high quality for authors of any age, not just eighteen, as both writers were when the plays were submitted. The works even complement each other. Juliet Garson's *Tiny Mommy* is the rude awakening of a naïvely idealistic fifteen-year-old girl; Noble Mason Smith's *Sparks in the Park* is the comic sobering up of a slightly older youth who fabricates fantastic plays while ignoring the lovely reality under his nose.

Marilyn Zuckerman, the happy teenager in *Tiny Mommy,* faces with radiant equanimity a ghastly New York public school from which the poet of the *Inferno* (and no one else) could have learned a thing or two; copes serenely with the ultimate Jewish mother and a derisory sum in the fatherless family's bank account; and dispenses sweetness to all comers. She has only one tiny problem growing inside her belly, even though she insists she is *virgo intacta.* Since Marilyn never lies, friends and family believe that she'll give birth to the Messiah. This makes for choice comedy, what with her ethnic schoolmates and a battalion of Jewish women getting into the act: mother, gossiping neighbors, Dr. Ruth (deliciously spoofed by the script and Susan Greenhill's flawless enactment), and especially Cousin Elizabeth, the Superjap, hilariously embodied by Mary Testa, who does a couple of other parts no less expertly.

The play is a bit too long and, when at last it turns into tragedy, jarring in ways beyond the one intended. For though we can coast along unquestioning with raucously comic exaggeration, when the going becomes *Agnes of God*-ish, with unanswered questions amid stark anguish, the strain feels artificially induced and unacceptable. Yet though the construction goes awry, Miss Garson's ear never does.

Take Marilyn's explanation of why she rescued a cockroach: "Who are we, mere high-school sophomores, to decide whether another creature should live or die?" Comes a chum's rejoinder, "That's right. Leave it to the exterminator." At night, from a pay phone, Marilyn calls the SPCA to the aid of a stray cat. Evidently, she's told to get lost. "Is there perhaps some other agency you can refer me to, with more resources? [*Pause.*] Oh? Bellevue? Do you have the number?" A newcomer, Jill Tasker, is splendidly uncloying as this innocent compared to whom Candide would be Candida, and manages even the final transformation as well as can be. In the strong supporting cast, aside from those already mentioned, Michael Patrick Boatman, as the "schwarze" suspected of being the baby's father, is particularly appealing. Amy Saltz's apt direction falters only when the play does.



THREE'S A CROWD-PLEASER: *The trio from* Sparks in the Park.

Barry Daniels, the young playwright-hero of *Sparks in the Park,* is trying to write a play for the Young Playwrights Festival, sometimes in his room, noisily, with the voice of his unseen mother yelling at him to stop his damned playwriting; and sometimes, in the evening, on a park bench, where his pal Ben Eckert and his sister, Stephanie, not so secretly in love with Barry, drop around. Barry sometimes projects them into the plays he is writing—a farcical spy thriller set in India, a comedy in a Viennese private clinic run by unhinged shrinks, a Shakespearean romance in France and in terrible doggerel, where the evil French baron tells the English maid he kidnapped, "I have given you the moon and the sea,/ Not to mention all that Brie." In between, Barry skirmishes with his friends or speculates about playwriting: "People tell me, 'Write what you know.' But sometimes you don't even want to think about what you know."

The scenes from the projected plays are outlandishly funny, but the down-home scenes from Barry's life in, I presume, Yakima, Washington, where Mr. Smith hails from, are no less fun: "I don't want variety," Barry muses; "I want to be bland and contrived like every other writer in the world." And the ending is particularly charming as it simultaneously affirms and kids itself.

In the cast, another newcomer, Todd Merrill, is irresistible as Barry, admirably conveying this autobiographical hero's precocity and silliness, bravado and immaturity, blending them all into a winning mixture of brightness and obtuseness. Still another newcomer, Oliver Platt, proves himself a resourceful clown in several roles. Platt can sneer and bumble, blither and bluster with equal proficiency, and seems to be at the very least another Walter Matthau in the making. Finally, you would think you'd be tired by now of the sleekly sophisticated, archetypally up-to-date young girls Cynthia Nixon specializes in. But not a bit of it; Miss Nixon has so many subtly modulated variations and gradations that each new portrayal sports fresh nuances of its own. Gary Pearle was the snappy director, and the perky scenery for both plays is by Derek McLane.

Erratum: LAST WEEK, I ATTRIBUTED TO the New York *Times* a mistake about Shivaun O'Casey's age. They had it right: 48. I apologize for my misreading or misrecall.

Photograph by Beatriz Schiller.

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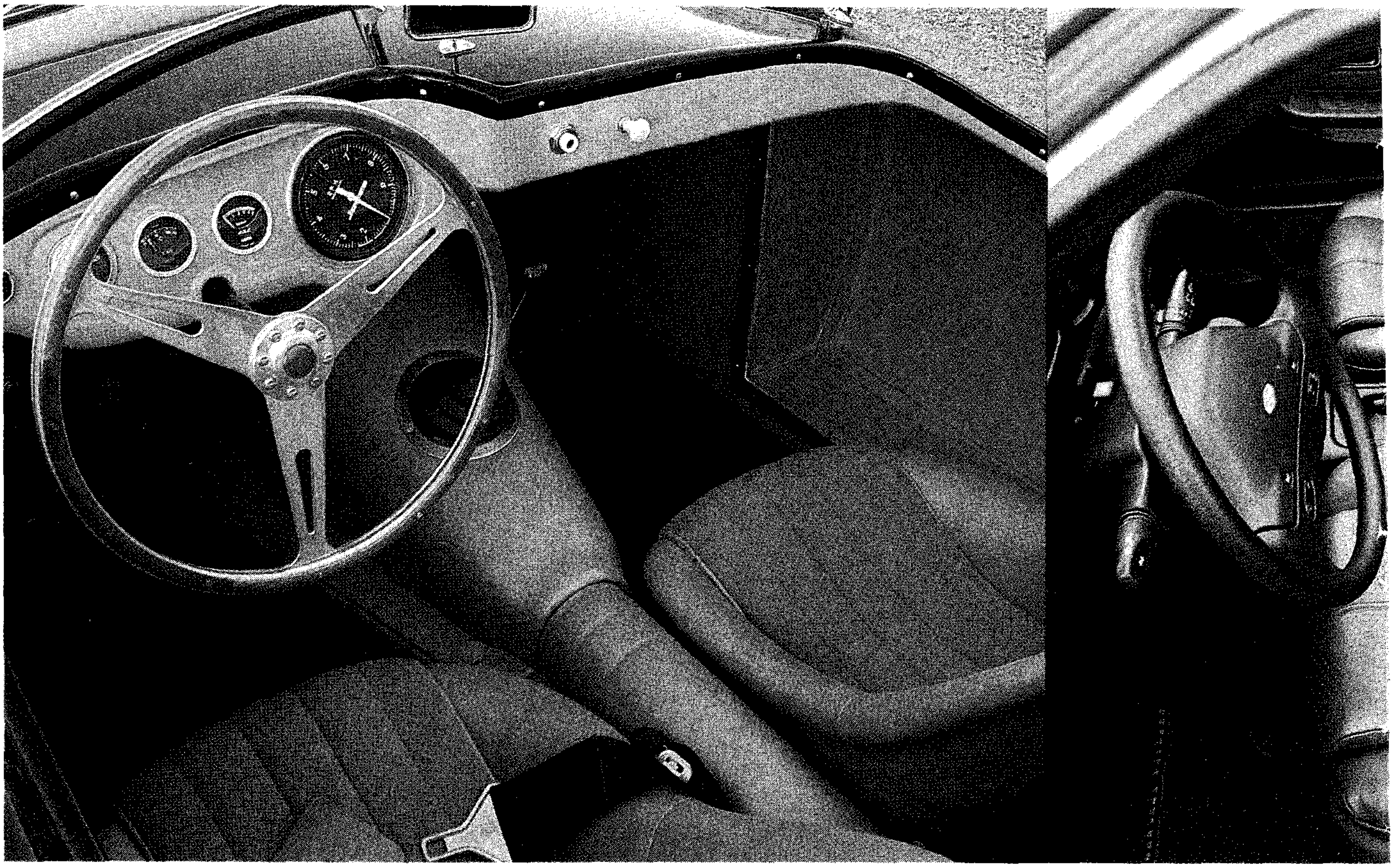

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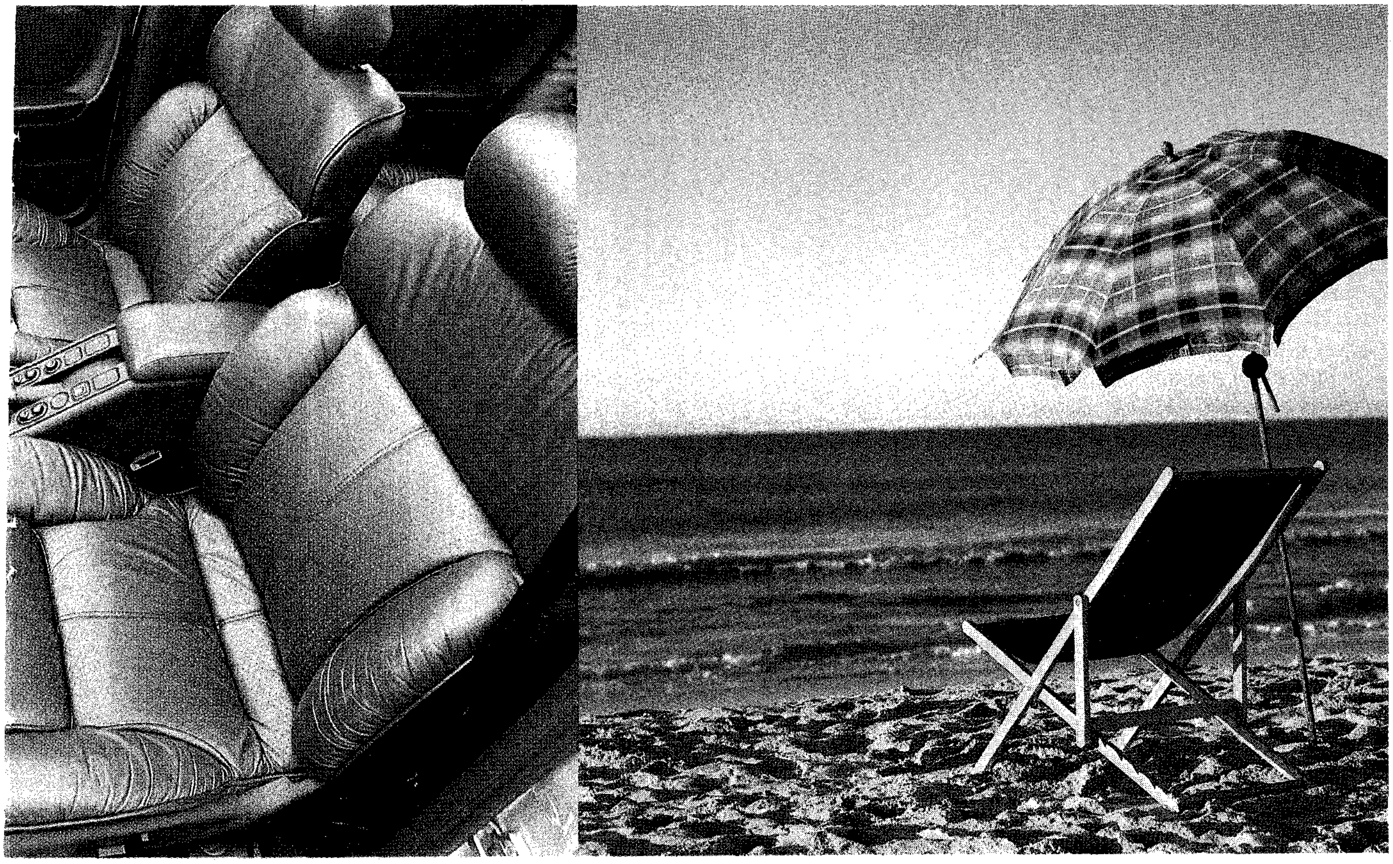

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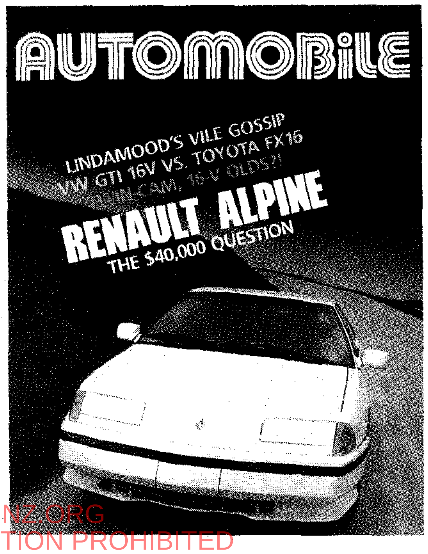
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ENTHUSIASTIC RESPONSE

"...Colin Davis's first subscription program with the New York Philharmonic, Berlioz's *The Damnation of Faust,* was stunning..."

LOOKING UP **Colin Davis** IN THE *New Grove Dictionary of Music,* I was surprised to find Andrew Porter's entry describe him as "a conductor of powerful enthusiasms rather than of steady all-round excellence." Famous living musicians, British ones especially, are not often criticized in the *New Grove,* and I had always admired Davis (no relation, I think) for just that: his steady, all-round excellence.

Perhaps you had to be there. New York has not been on Davis's itinerary very often during the past twenty years, and the conductor's current Philharmonic appearances are his first with the orchestra since 1968. It could be that more frequent exposure to Davis as he ranges through the standard symphonic and operatic repertory might reveal some weak areas. Even with that, no one could possibly doubt that his first subscription program with the Philharmonic was devoted to a powerful enthusiasm: Berlioz's *The Damnation of Faust.* Aside from being a stunning performance, it indicated that Davis may not be the same conductor who stood in front of the orchestra nineteen years ago.

At that time he had just embarked on a project to record a complete Berlioz cycle for Philips, and *Faust* was taped in 1973. Listening to a recent reissue of the performance on two compact discs (416 395-2), I was impressed all over again by the well-groomed musicianly virtues that make this series so valuable and good to hear, especially Davis's innate understanding of what creates tension in Berlioz's music: an impassioned Romantic conception tempered by a refined Classical disposition. Beyond that, Davis never forces the asymmetries of the score into uncomfortably regular patterns but spins the phrases out naturally, as if he were singing them himself. All the ravishing instrumental effects, loud and soft, are relished without self-indulgence, and not a note sounds out of place or misproportioned.

That said, so much restraint and good taste may have been overprized on that carefully prepared recording. After hearing the Philharmonic performances, I suspect that Davis might agree, since he now allows himself to explore the music's passionate and poetic character much more freely while retaining all the fine musical qualities of the past. Tempos have become considerably slower, almost dangerously so, the orchestral texture is even richer, instrumental details are more lovingly savored and brought to our attention, and dramatic contrasts are more sharply defined. In this heightened context, the work builds to a tremendous climax: The frantic ride toward the abyss, the pandemonium of demons and damned souls, and Marguerite's apotheosis in heaven sound like the spectacular Breughelian finale Berlioz surely intended.

HEARING IS BELIEVING: *A masterful Davis conducts the Philharmonic.*

Davis might not have attempted such a risky interpretation without a superlative orchestra to play it for him, but fortunately he had the Philharmonic, and every musician was in peak form. I only wish the singers had been more effective: Thomas Moser as Faust vocalized sweetly but too often in a croon; Anne Sofie Von Otter sang prettily, correctly, and blandly as Marguerite; Paul Plishka's burly bass was all wrong for Mephistopheles' music, which needs the suavest of baritones; and Terry Cook sounded coarse and inelegant in Brander's song. Joseph Flummerfelt's New York Choral Artists sang out splendidly, although there should have been more of them. But the Philharmonic management had apparently decided to be inexcusably stingy—the children's chorus was omitted entirely, and the audience was literally kept in the dark without a text to follow.

After hearing how Davis has enlarged and deepened his vision of *The Damnation of Faust,* it would be pleasant to think that Philips is about to have him record Berlioz all over again. That seems unlikely, but at least we have his earlier views on the composer, and they are hardly inconsequential. Some of these recordings continue to be unique and indispensable, particularly the operas. Amazingly enough, there has never been a rival version of the monumental *Les Troyens,* which sounds better than ever on compact discs (416 432-2), and Davis's dancing interpretation of *Béatrice et Bénédict* would also be difficult to surpass (416 952-2). By late next year, the complete cycle will be available on CD—23 discs in all—and it should remain essential listening *in perpetuum.*

Davis has been recording the music of many other composers over the past several years for Philips, mainly with orchestras in Munich and Dresden, and the re-

Photograph by Beatriz Schiller.

sults suggest where his musical tastes have been heading. With his own Orchestra of the Bavarian Radio there is a weighty but dramatically intense reading of Haydn's *Nelson* Mass (416 358-2), a Beethoven Ninth of unusual lyrical warmth and beauty (416 353-2), and bristling performances of Stravinsky's gritty Symphony in Three Movements and Symphony in C (416 985-2).

In Dresden, Davis capped his Mozart opera series with a spirited and spiritual *Magic Flute* that still seems to me the best ever recorded (411 459-2), while over in Amsterdam with the Concertgebouw he has been presiding over civilized interpretations of late Haydn symphonies (Nos. 91 and 92 on 410 390-2; Nos. 93, 94, and 96 on 412 871-2; and Nos. 100 and 104 on 411 449-2). On Orfeo Records, the conductor has even taken on two of Max Reger's gigantic orchestral anthologies—the *Hiller Variations* and *Ballettsuite* (090841)—and he makes an eloquent case for the neglected composer. This sounds like all-round excellence to me, and I expect to hear more of the same in December, when Davis returns to New York with the Dresden State Orchestra.

THE METROPOLITAN OPERA PUSHED THE button marked "automatic glamour" on opening night, and out tumbled Verdi's **Otello.** There were Franco Zeffirelli's familiar Cyprian sets, not as huge and intricate as he might make them today, but lavish enough. Placido Domingo had been engaged to re-create his famous multimedia Moor, by now a stellar attraction on stage, screen, radio, and discs all over the world. Kiri Te Kanawa, opera's favorite crossover star, was also on hand, a sure guarantee that Desdemona would never look lovelier. And James Levine was in the pit, conducting an opera that has long been closely associated with him. True, Renato Bruson had withdrawn from the cast, and his replacement, Silvano Carroli, is not in the same league, but amid such glittery surroundings, Iago hardly mattered.

All these ingredients were presumably assembled to honor *Otello* on its centenary, but no one seemed inclined to take the opera very seriously, and Verdi ran a poor second to the evening's self-absorbed participants, the audience included. Perhaps on other occasions Domingo and Te Kanawa can connect with the music, the drama, and each other. This time, though, what they suggested was not so much one of opera's most shattering tragic relationships as a marital tiff between a suburban couple, she skittish and addled, he bad-tempered and given to much tiresome fist-shaking. Both singers looked smashing, and they were in fine voice, but neither of them did more than skim the surface of these complex roles.

With a superficial Otello and Desdemona, a provincial Iago, and no production to speak of (whatever point Zeffirelli's direction may once have had has long since been swallowed up by operatic routine), Verdi's great opera simply died. James Levine's conducting is generally a trustworthy sign of what he must think about a performance but will never say in so many words, and this was one of his more uncaring, slam-bang jobs. At least that was an honest commentary on the cosmetic and irrelevant *Otello* unfolding in front of him.

ALONG WITH MUCH WONDERFUL MUSIC, **Kurt Weill** created a great deal of confusion. Practical matters such as scattered manuscripts, conflicting editions, and tangled performance rights are certainly part of the problem, but mostly people still seem puzzled about what kind of a composer he was, popular or classical. That silly dispute over categorization has no doubt further impeded the circulation of his music, but matters are slowly being resolved, and the two-week Kurt Weill festival in progress at the Merkin Concert Hall in the Abraham Goodman House should help.

Whether pop or classical musicians are preferable in Weill's music—his theater pieces especially—also continues to be an issue, probably because so many of his songs are still associated with Lotte Lenya's distinctive cabaret style and sound. Now, I think, it is becoming increasingly clear that all of Weill, vocal and instrumental, is best served by those with the same strict classical training the composer himself had—provided, of course, that the performers are also in tune with his special idiom and expressive goals.

Luckily, conservatory musicians these days seem to take naturally to Weill, and the opening concert at Merkin proved it. Under David Atherton's direction, the St. Luke's Chamber Ensemble played brilliantly, a vivid demonstration of what an immediate impact this music can make when performed with affection and technical virtuosity.

The program was also choice, containing marvelous works that must have been new to everyone except Weill specialists: the early expressionistic String Quartet of 1923; the aggressively martial *Bastille Music,* written for a 1927 production of Strindberg's play *Gustave III;* the score for *Marie Galante* (1934), which shows Weill experimenting with the Parisian chanson; and four Walt Whitman poems (1942-47), an interesting amalgam of the composer's German and American populist styles. A singer who can fuse words and music and make it all sound inevitable, William Parker turned the Whitman songs into the most moving and revealing discovery of the evening. ■

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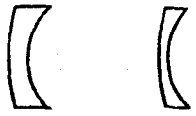

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Movies/David Denby

RUSSIAN REVELS

"...Nikita Mikhalkov's *Dark Eyes* is a sumptuous, ingratiating bad movie. For a while, *Fatal Attraction* seems to be going well..."

NIKITA MIKHALKOV, THE DIRECTOR OF *A Slave of Love, Oblomov,* and the new **Dark Eyes,** is the cinema's reigning poet of high-bourgeois indolence—the rhapsodist of moral and physical sloth. The moods created by this Soviet filmmaker seem heavily influenced not only by his literary forebears Goncharov and Chekhov but by the more sensual and epicurean Italians Visconti and Bertolucci. Lolling at country estates, falling haphazardly in and out of love, Mikhalkov's characters exist, like Bertolucci's, before the revolution. The director has perfected a sunshine-and-butterflies style; his straw-hatted men and petticoated women are grown-up children floating in a state of delicious or painful torpor.

Dark Eyes, which just opened the New York Film Festival, is the story of a man who can't pull himself together. The script, worked up from several Chekhov stories, isn't quite pulled together, either, but the movie has the richest palette of anything around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical buffoonery. Marcello Mastroianni stars as the avant-garde Italian architect Romano, who marries a Roman heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. Having given up his youthful plans, Romano has become a genial philanderer and clown. But when he meets a young, married Russian woman at a spa, he thinks he's been reinvigorated, and he follows her to the town she lives in near St. Petersburg. She's unhappily wedded to a monstrously vain middle-aged official. Can Romano rescue her? For a man who dances and jokes his life away, the task may be too great.

Mikhalkov brings neither dramatic nor psychological interest to the story. When the characters confront one another, something usually distracts them from the matter at hand. A joke, a tantrum, a flight of fancy... and the moment passes. It's the missed connections that Mikhalkov evidently thinks determine our fate, but he works the mannerism of noncommunication so often that after a while he seems to be the one who's truly distracted. In place of dramatic development, the director chooses the generous, foolish gesture, the antic, self-defeating remark, the luxurious woe of life slipping through feeble fingers.

The scenes set in the white-columned health spa are a Felliniesque caricature of preening vanity, with the declining gentry of Europe jumping naked into mud baths or sitting dressed in white before a fat soprano warbling Rossini. Mikhalkov ladles on the tutti-frutti: There are intemperate generals, plump, screeching ladies who sleep with Romano, and Romano himself walking into the mud fully dressed in order to retrieve the Russian woman's hat. None of this picturesque extravaganza means much of anything, but Mikhalkov gives it an infectious giddiness; indeed, he wants the whole movie to resemble the moment at the spa in which everyone laughs uproariously at nothing. Merriment is all.

LATIN LOVER: *Mastroianni stars in* Dark Eyes.

In the Russian scenes, Mikhalkov shows us some czarist officials finding preposterous reasons not to sign a simple travel permit—a bit of satire that may be aimed at Soviet bureaucracy as well. But even the satire turns into a celebration of Russian humanity: Gypsies dance wildly, and there are bits of amazingly expansive and eloquent ham acting from the Russian performers, who practically sing their lines, and a lengthy paean to the glories of the countryside. Along the way, Mikhalkov practically forgets what the movie is about. But Mastroianni is there—sheepish, rueful, decrepit, pleasure-loving; Romano is one of the most appealing of the actor's many weaklings and frauds. Like Romano, Mikhalkov is talented and loves life; it's only the meaning of life that escapes him. *Dark Eyes* is a sumptuous, ingratiating bad movie—easy to fall in love with.

ALEX FORREST (GLENN CLOSE), THE neurotic New York single woman in **Fatal Attraction,** dresses entirely in white, like Lana Turner's murderous Cora in *The Postman Always Rings Twice.* Alex works in publishing, and when she meets Dan Gallagher (Michael Douglas), a vaguely bored married man who's doing some legal work for her company, she goes after him. They have a drink together, and she's so attentive, she seems to be devouring him whole. Alex's witchy look is no more than the by-product of a will of steel, but still, there's something uncanny about her—a touch, perhaps, of Elsa Lanchester's electrified bride of Frankenstein in her taut face and her golden hair rising angrily from her head.

Quickly, British director Adrian Lyne cranks up some of the damp, uncomfortable sex (in sinks, elevators, and so on) that is his peculiar contribution to movie romance in the eighties. Dan's wife and daughter are in the country, and despite many attempts to tear himself away and go home to his apartment, he winds up spending the weekend with Alex. The movie takes her measure cruelly. She has a recognizable kind of New York willfulness, fueled by lonely blues. Her loft, in the meat-packing district, is too bare and white; she pushes too hard, exercises too much. Her initial sweetness—all attention and sympathy—dissolves when Dan returns to his wife at the end of the weekend. The rage she feels has an edge of emotional blackmail

Photograph by Valerio Giannetti.

NEW YORK Pre-Theater RESERVATIONS

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Autumn returns and the city's nights light up with opera, dance, and especially, Broadway theater. But where to dine before or after the show? Below, some of the city's best-known restaurants offer their suggestions on how to make an evening of theater—or any evening—special.

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"...David Puttnam, the CEO of Columbia, was set on reform. So he had to go..."

to it. She tries to shame him into remaining her lover.

At first, we can't tell whether the picture will be a shrewdly observed domestic drama of New York life and manners, a soap opera with stars—or what the trade papers call a "psycho thriller." Lyne and screenwriter James Dearden, who spend a fair amount of time setting up Alex as a credible, three-dimensional person, should have continued to take her seriously—they've made her worth it. Her isolated situation is painfully familiar (everyone in professional, upper-middle-class New York knows a stranded Alex). She has a characteristic way of pressing on what Dan says to her, violently holding him to what he's only mentioned in passing. She can't relax, and Glenn Close, who in the past has shown a tendency to darlingness, is scarily effective—sympathetic and dislikable at the same time. She's wired, but Michael Douglas has gone a little puffy around the mouth. This works for the self-satisfied Dan Gallagher, who is conceived as an ordinary guy, shrewd in business but dense in other ways. What galls him is that Alex the sad neurotic is smarter and more resourceful than he is.

For a while, *Fatal Attraction* seems to be going well. Writer Dearden captures the different styles of New York business and family chatter, and Lyne, an erstwhile commercial-maker who directed *Foxes, Flashdance,* and *9½ Weeks* as if he were selling photocopiers or cars, appears to have calmed down somewhat. Working with cinematographer Howard Atherton, Lyne has used his savvy about handsome surfaces to make everything in Gallagher's settled life gleam with happy warmth. For instance, Anne Archer, playing his beautiful wife, Beth, is lovingly photographed—she's both cuddly and chic, altogether irresistible. *Fatal Attraction* appears to be a very high-style melodrama, with lots of nattering realistic detail and an attempt at psychological depth.

Why does Gallagher get involved with Alex? There's nothing wrong with his marriage. The filmmakers seem to be saying that any married man, given the opportunity, will fool around if he thinks he can get away with it. When Dan tries to disappear after the weekend, Dearden gives Alex something of a case against him. She may have done the pursuing, but, as she says, their power positions aren't the same. She's single, getting older, and what's a weekend diversion for him is a major event for her. Dearden uses feminist perceptions and arguments as a way of creating Alex—and then he gives way to male paranoia and betrays her altogether. She tries to kill herself, and then becomes a vicious, knife-wielding gorgon, stalking Gallagher's wife and daughter. The movie falls to pieces. The last third is despicable—ghoulish horror with blood thrills for the jaded.

I can see the difficulty of working with a character who's never more than partly sympathetic. Where can the story go? In a soap opera, you can string out adultery to eternity. But in a 100-minute movie, you have to sew things up, and this story isn't easily resolved (in an earlier version of the film, Alex committed suicide). The filmmakers' way out is to withdraw all sympathy from the character, which means trashing their own work. The awful thing is that in box-office terms, they aren't wrong. When I saw the picture (on opening day at the Loews Paramount), the audience, cheering on any sign of crazed possessiveness, was obviously longing for Alex to go nuts. They wanted excitement, of course, but they also wanted a release from the burden of caring for an exasperating woman. I'm not immune to that feeling—I wanted Alex to get lost. Still, the filmmakers' cop-out is enraging, an all-too-explicit example of the way giving in to the audience can make a movie worthless. Coming up with a real dramatic resolution might have required more imaginative sympathy, art, and courage than anyone connected with this movie has. But at least someone could have tried.

NO DOUBT **David Puttnam,** THE CEO OF Columbia Pictures for the last year, has been abrasive and even self-righteous in his criticism of big-studio Hollywood. Puttnam, formerly a successful independent producer, was set on reform: He wanted to lessen the power of agents, who manipulate the studios into accepting "packages" (which often make bad movies); he refused to pay monster salaries for stars. Thus he offended such eminences as Warren Beatty and Dustin Hoffman, Ray Stark and Bill Cosby. The man was rude; he didn't *understand.* So he had to go—forced into resignation before a single film from his own slate of productions at Columbia has come out. This tells you what's important in Hollywood. Harmony and a proper flow of money will now be restored. Yet the fact remains that the industry is pathetic—financially successful but incapable of producing more than a half-dozen movies a year that rise above the sill of inanity. Ray Stark can relax again in the Hollywood he loves. It is also the Hollywood he deserves. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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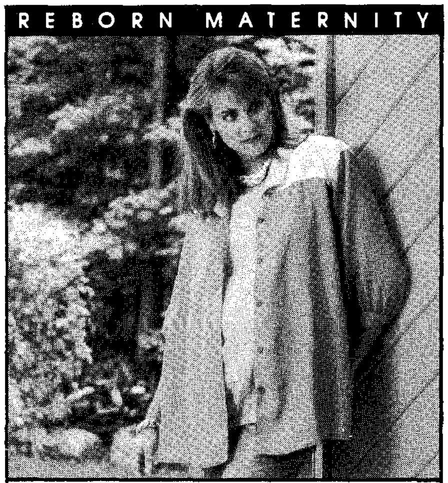

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

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2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 9/30: *Under the Volcano; Red Badge of Courage; Let There Be Light.* 10/1: *Lolita; Paths of Glory.* 10/2–3: *A Boy and His Dog; The Road Warrior.* 10/4: *A Clockwork Orange; O, Lucky Man!* 10/5: *Film; Beginning to End; Waiting for Godot.* 10/6: *Stand By Me; A Sure Thing.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 10/1: *China Girl; Hellraiser.* Beg. 10/2: *Offspring; RoboCop.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*The Wolf at the Door.* #2—*Eat the Peach.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Big Easy.* #2—*The Fourth Protocol.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Through 10/1: *Street Trash.* Opening 10/2: *Big Shots.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Pick-Up Artist.* #2—*The Principal.* #3—*You Talkin' To Me?*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 9/30: *The Bad and the Beautiful; Undercurrent.* 10/1: *Juliet of the Spirits; Il Bidone.* 10/2–3: *Double Indemnity; Sorry, Wrong Number.* 10/4: *Rain; Of Human Bondage.* 10/5: *Aparjito; The World of Apu.* 10/6: *Cyrano de Bergerac* (1950); *Scaramouche* (1952).

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 9/30–10/1: *Gardens of Stone; Salvador.* 10/2–3: *Blue Velvet; Eraserhead.* 10/4: *The Bicycle Thief; Two Women.* 10/5–6: *Betrayal; 84 Charing Cross Road.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*No Way Out.* #2—*La Bamba.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Wish You Were Here.* #2—*The Whistle Blower.* #3—*My Life as a Dog.* #4—*Withnail and I.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Tough Guys Don't Dance.* #2—*Dirty Dancing.* #3—*The Big Town.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Princess Bride.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Stakeout.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Amazon Women on the Moon.* #2—*Best Seller.* #3—*Fatal Attraction.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Big Easy.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Hellraiser.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—Through 10/1: *RoboCop.* Beg. 10/2: *China Girl.* #2—*Rolling Vengeance.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Best Seller.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Pick-Up Artist.* #2—*The Principal.* #3—Through 10/1: *The Curse.* Opening 10/2: *Big Shots.* #4—Through 10/1: *Disorderlies.* Opening 10/2: *Like Father Like Son.* #5—*The Untouchables.* #6—Through 10/1: *Hamburger Hill.* Beg. 10/2: *Near Dark.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *The Big Town.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Amazon Women on the Moon.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Stakeout.* **EMBASSY 3**—*No Way Out.* **EMBASSY 4**—*La Bamba.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 10/1: *The Offspring.* Beg. 10/2: *Born in East L.A.* #2—Through 10/1: *Dirty Dancing.* Beg. 10/2: *RoboCop.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Princess Bride.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Fourth Protocol.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *You Talkin' To Me?*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). Through 10/1: *A Prayer for the Dying.* Opening 10/2: *The Right Hand Man.* **CARNEGIE SCREENING ROOM**—(757-2131). *My Life as a Dog.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *The Big Town.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Dirty Dancing.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *The Princess Bride.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 10/1: *The Pick-Up Artist.* Opening 10/2: *Big Shots.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *No Way Out.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Stakeout.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Best Seller.* #2—*The Big Easy.*

52. BARONET—Third Ave. at 59th St. (355-1663). *In The Mood.* **CORONET**—*Orphans.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Wolf at the Door.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). Through 10/1: *Matewan.* Beg. 10/2: *Dark Eyes.* **CINEMA II**—(753-0774). Through 10/1: *Lady Beware.* Beg. 10/2: *Matewan.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Dirty Dancing.* #2—(832-2720). Through 10/1: *The Principal.* Opening 10/2: *Like Father Like Son.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Princess Bride.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Tough Guys Don't Dance.* #2—*Amazon Women on the Moon.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *I've Heard the Mermaids Singing.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Dirty Dancing.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 10/1: *China Girl.* Opening 10/2: *Big Shots.* #2—*The Pick-Up Artist.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Best Seller.* #2—*The Principal.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*The Big Town.* #2—*The Big Easy.*

61st Street and Above, West Side

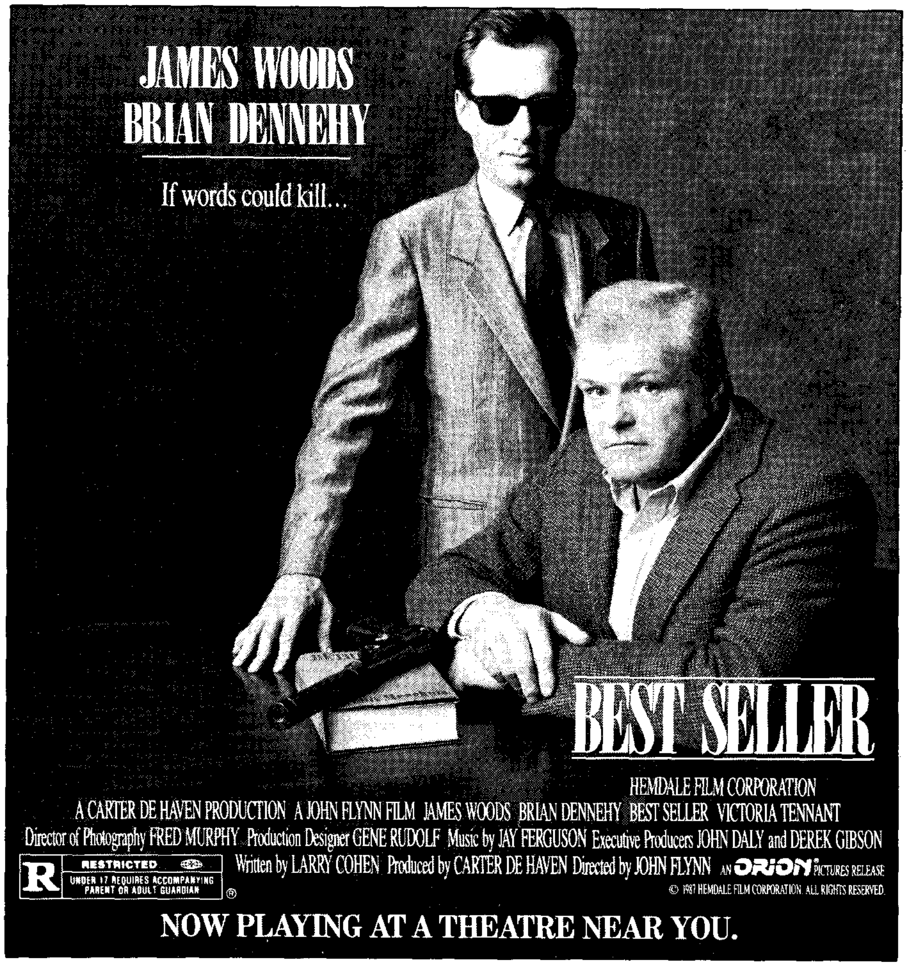
80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Jean de Florette.* #2—*My Life as a Dog.* #3—*Wish You Were Here.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Tampopo.* #2—*The Mozart Brothers.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*The Princess Bride.* #2—*Hey Babu Riba.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Dirty Dancing.* #2—*Amazon Women on the Moon.* #3—*Best Seller.* #4—*The Principal.* #5—*No Way Out.* #6—*Tough Guys Don't Dance.*



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87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Big Town.* #2—*The Pick-Up Artist.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). Through 10/1: *China Girl.* Opening 10/2: *Big Shots.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*The Principal.* #2—*Hellraiser.* #3—*He's My Girl.* #4—*The Offspring.* #5—*China Girl.*

91. NOVA—Broadway nr. 147th St. (862-5728). Through 10/1: *China Girl; Offspring.* Beg. 10/2: *Hellraiser.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Hellraiser.* #2—*The Principal.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. "Merchant-Ivory's India: A 25th Anniversary Tribute." Films by the team of Ismail Merchant, James Ivory, and Ruth Prawer Jhabvala. 10/2 at 3: *Bombay Talkie* (1970); at 7: *Helen, Queen of the Nautch Girls* (1973).

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 10/3 at 8: Opening Night features "Films From Parabola," selections from the 1987 Parabola Arts Foundation Film Distribution Project: *Fluke* (1985), dir. Emily Breer; *Sex Without Glasses* (1983),dir. Ross McLaren; *Holiday Magic and Four Films* (1985), dir. Heather McAdams; *Chinese Typewriter* (1983), dir. Daniel Barnett; *The Persistence of Memory* (1984), dir. Ricardo Block. 10/4 at 8: "Films From the Netherlands:" *Duet Voor Cello en Film* (1984); *Spiegelzaal* (1987), both dir. Fredericke Joachems; *The Stone* (1985), dir. Andras Hamelberg; *Wende* (1985), dir. Claudia Klogen.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. "Opera on Film" : 10/6 at 7:30: *Otello* (1986), dir. Franco Zeffirelli, with Placido Domingo. In Italian, Eng. subtitles.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). 9/25–10/11: "25th New York Film Festival." $12 and $16 Opening and Closing Nights; other nights, $6 and $8. 9/30 at 6:15: *Bad Blood* (1987, France), dir. Leos Carax, with Denis Levant, Juliette Binoche, and Michel Piccoli; at 9:15: *Barfly* (1987, U.S.), dir. Barbet Schroeder, with Mickey Rourke and Faye Dunaway; *Arena Brains* (1987, U.S.) dir. Robert Longo, with Michael Stipe, Richard Price, and Ray Liotta. 10/1 at 6:15: *The Belly of the Architect* (1987, Great Britain), dir. Peter Greenaway, with Brian Dennehy, Chloe Webb, and Lambert Wilson; at 9:15: *Babette's Feast* (1987, Denmark/France), dir. Gabriel Axel, with Stephane Audran. 10/2 at 6:15: (See 9/30 at 6:15); at 9:15: *Anna* (1987, U.S.), dir. Yurek Bogayevich, with Paulina Porizkova and Sally Kirkland. 10/3 at noon: *Under Satan's Sun* (1987, France), dir. Maurice Pialat, with Gerard Depardieu and Sandrine Bonnaire; at 3: (See 10/1 at 6:15); at 6: *Anita-Dances of Vice* (1987, West Germany), dir. Rosa von Praunheim; at 9: *Hail! Hail! Rock 'N Roll!* (1987, U.S.), dir. Taylor Hackford, with Chuck Berry and Little Richard. 10/4 at 2: (See 10/3 at 9); at 4:30: (See 9/30 at 9:15); at 7: (See 10/2 at 9:15); at 9:30: (See 10/3 at 6). 10/5 at 6:15: (See 10/1 at 9:15); at 9:15: *Melo* (1987, France), dir. Alain Resnais, with Sabine Azema, Fanny Ardant, and Pierre Arditi. 10/6 at 6:15: (See 10/5 at 9:15); at 9:15: *Joan of Arc at the Stake* (1953, Italy), dir. Roberto Rossellini, with Ingrid Bergman; *The Human Voice* (1948, Italy),dir. Jean Cocteau, with Anna Magnani.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 10/6–7 at 8: *La Vérité* (1960), dir. Henri-Georges Clouzot, with Brigitte Bardot.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 11/1: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Woody Vasulka: The Art of Memory."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission. Through 1/4/88: "The Dreyfus Affair: Art, Truth and Justice," *The Dreyfus Affair* (1907), dir. the Pathé Brothers.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 10/31 at 1: "Tony Oursler Retrospective"; at 2: *The Double (Gender/Sexuality)*, includes work by Kathy Acker, Ed Bowers, and Lisa Guido; at 3:30: *Dance/Music*, includes work by Tom Bowes, Bill T. Jones, and Ed Rudolph; at 4:30: viewing by request.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Through 11/30, Mondays at 8: "Films before Jazz." Independent film shorts.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* 10/2 at 12:15: "A Leave It to Beaver Reunion," Barbara Billingsley, Jerry Mathers, and Tony Dow will be present to screen highlights from the show. 10/2 and 10/3 at 2:30 and 3:30: screenings of two previously unrealeased clips from *Leave It to Beaver.* 10/6 at 12:30: clips from *The Garry Shandling Show*, Shandling will be present.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 10/1 at 2:30: *The President's Analysis* (1967), dir. Theodore J. Flicker, with James Coburn and Godfrey Cambridge; at 6: *The Spy Who Came in From the Cold* (1965), dir. Martin Ritt, with Richard Burton, Claire Bloom, and Oskar Werner. 10/2 at 2:30: (See 10/1 at 6); at 6: (See 10/1 at 2:30). 10/3 at noon: *Saturday Night Fever* (1977), dir. John Badham, with John Travolta and Karen Lynn Gorney; at 2:30: *Bad Company* (1972), dir. Robert Benton, with Jeff Bridges, Barry Brown, and Jim Davis; at 5: *The Molly Maguires* (1970), dir. Martin Ritt, with Sean Connery, Richard Harris, and Samantha Eggar. 10/4 at noon: *The Bad News Bears* (1976), dir. Michael Ritchie, with Walter Matthau, Tatum O'Neal, and Vic Morrow; at 2:30: *Medium Cool* (1969), dir. Haskell Wexler, with Robert Forster, Verna Bloom, and Peter Bonerz; at 5: (See 10/3 at 2:30). 10/5 at 2:30: (See 10/3 at 5); at 6: (See 10/3 at noon). 10/6 at 12:30: *Rosemary's Baby* (1968), dir. Roman Polanski, with Mia Farrow, John Cassavetes, and Ruth Gordon; at 6: (See 10/4 at noon). **Titus Theater 2:** 10/1–10/5 at 12:30, 2:30, and 5, Sat. and Sun. at 2 and 5:30 only: British Advertising Broadcast Awards, 1987." Award-winning British commercials. 10/5 at 3: "In Memorium: Fred Astaire": *Swing Time* (1936), dir. George Stevens, with Ginger Rogers. 10/5 at 6:30: "Cineprobe: An Evening with Andrew Noren": *The Lighted Field* (part five of *The Adventures of the Exquisite Corpse,* 1987). 10/6 at 3: "In Memorium: Harry Watt": *Night Mail* (1938), dir. Watt; Noth Sea (1938), dir. Watt; at 6:30: (See 10/6 at 3). Mondays at 6:30: "Video Viewpoints," independent videomakers present and discuss their work.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 9/30–10/1 at 8: *'Night Mother* (1986), dir. Tom Moore, with Sissy Spacek and Anne Bancroft. 10/2–3 at 8 and 10:15, 10/4 at 3, 5:15, and 7:30, and 10/5 at 8: *Good Morning, Babylon* (1986), dir. Paolo and Vittorio Taviani, with Vincent Spano, Joaquim de Almeida, and Gretta Scacchi. 10/6 at 8: *Lucia* (1986, Cuba), dir. Humberto Solas, with Raquel Revuelta, Eslinda Nunez, and Adela Legra.

NEW YORK PUBLIC LIBRARY—Mid-Manhattan Library, 455 Fifth Ave. (340-0849). $5. Through 10/28: "A Very Personal Film Series," screening of films and discussion with author/director Susan Sontag. 10/1 at 6: *Medea* (1982), dir. Frans Zwartjes.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 10/15, nightly except Mondays, at 8 and 10: *Buffet Froid* (1980), dir. Bertrand Blier, with Gerard Depardieu and Jean Carmet. Through 10/15, nightly except Mondays at 10: *What Have I Done to Deserve This?* (1985), dir. Pedro Almodovar, with Carmen Maura and Angel de Andres-Lopez.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 10/2: "New York, New York: Films About New York City." 10/3 at 2: *Minnie the Moocher and Many Many More* (1983), dir. Manny Pittson, with Cab Calloway.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 10/4 at 1:30: "The Museum and the Cinema, An International Collection." *Berlin, Symphony of a Great City* (1972, Germany), dir. Walter Ruttman; *A Bronx Morning* (1931, U.S.), dir. Jay Leyda; *Idylle Sur le Sable* (1931, Belgium), dir. Henri Storck; *Treadle and Bobbin* (1954, U.S.), dir. Wheaton Gelatine.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. 10/6–10/18: "New American Filmmakers Series." Su Friedrich Retrospective: Tues. at 2, Wed–Sat. at noon, and Sun. at 1: *Cool Hands, Warm Heart* (1979, 16 min.); *Scar Tissue* (1979, 6 min.); *Gently Down the Stream* (1981, 15min.); *But No One* (1984, 9 min). Tues. at 3:30, Wed–Sat. at 1, and Sun.s at 2: *The Ties That Bind* (1984, 55 min.). Tues. at 6:30. Wed.–Sat. at 3:30, and Sun. at 4:30: *Damned If You Don't* (1987, 42 min.).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*The Principal.* #2—*Hellraiser.* #3—*The Offspring.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Fatal Attraction.* #2—*Stakeout.* #3—*Best Seller.* #4—*No Way Out.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—*The Pick-Up Artist.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Principal.* #2—*The Big Town.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 10/1: *The Offspring; The Principal.* Beg. 10/2: *Hellraiser; The Offspring.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Pick-Up Artist.* #2—Through 10/1: *The Principal.* Beg. 10/2: *Like Father Like Son.* #3—*Dirty Dancing.* #4—Through 10/1: *The Offspring.* Beg. 10/2: *Big Shots.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 10/1: *The Principal; The Offspring.* Beg. 10/2: *China Girl; Hellraiser.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Principal.* #2—*Best Seller.* #3—*RoboCop.* #4—*Hellraiser.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Through 10/1: *China Girl.* Beg. 10/2: *Near Dark.* #2—*The Pick-Up Artist.* #3—Through 10/1: *La Bamba.* Beg. 10/2: *The Offspring.* #4—*The Principal.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Best Seller.* #2—Through 10/1: *No Way Out.* Beg. 10/2: *Like Father Like Son.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*The Offspring.* #2—Through 10/1: *Disorderlies.* Beg. 10/2: *Big Shots.* #3—*China Girl.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Dirty Dancing.* #2—*Hellraiser.* #3—*The Pick-Up Artist.* #4—*Fatal Attraction.* #5—*The Principal.* #6—*Best Seller.* #7—*Can't Buy Me Love.* #8—*The Offspring.* #9—*The Big Town.* #10—*Stakeout.* #11—*No Way Out.* #12—*RoboCop.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*China Girl.* #2—*Best Seller.* #3—*The Pick-Up Artist.* #4—*The Principal.* #5—Through 10/1: *Can't Buy Me Love; No Way Out.* Beg. 10/2: *Like Father Like Son.* #6—*Stakeout.* #7—Through 10/1: *La Bamba; The Big Easy.* Beg. 10/2: *Big Shots.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). *La Bamba.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Best Seller.* #2—*No Way Out.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Pick-Up Artist.* #2—*Stakeout.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Through 10/1: *The Pick-Up Artist.* Beg. 10/2: *Best Seller.* #2—*The Principal.* #3—*Like Father Like Son.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Fatal Attraction.* #2—*No Way Out.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Principal.* #2—Through 10/1: *China Girl.* Beg. 10/2: *Near Dark.* #3—Through 10/1: *The Offspring; La Bamba.* Beg. 10/2: *Big Shots.* #4—*No Way Out.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 10/1: *China Girl.* Beg. 10/2: *Near Dark.* #2—*The Principal.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*China Girl.* #2—Through 10/1: *The Offspring.* Beg. 10/2: *Big Shots.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Fatal Attraction.* #2—*The Big Town.* #3—*The Offspring.* #4—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Near Dark.* #5—Through 10/1: *Hellraiser.* Beg. 10/2: *Rolling Vengeance.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Through 10/1: *Hellraiser.* Beg. 10/2: *Rolling Vengeance.* #2—*The Principal.* #3—*China Girl.* #4—*The Offspring.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Roxanne; The Witches of Eastwick.* #2—*The Pick-Up Artist.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*China Girl.* #2—*Hellraiser.* #3—*The Principal.* #4—*No Way Out.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Big Town.* #2—*The Pick-Up Artist.* #3—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Like Father Like Son.* #4—Through 10/1: *Stakeout.* Beg. 10/2: *Big Shots.* #5—*Best Seller.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*The Offspring.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Best Seller.* #2—*RoboCop.* #3—*The Principal.* #4—*Hellraiser.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Hellraiser.* #3—*The Offspring.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Dirty Dancing.* #2—Through 10/1: *The Big Town.* Beg. 10/2: *Like Father Like Son.* #3—*Can't Buy Me Love.* #4—*The Pick-Up Artist.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 10/1: *The Principal.* Beg. 10/2: *Big Shots.* #2—*The Pick-Up Artist.* #3—*The Big Town.* #4—*Fatal Attraction.* #5—*Can't Buy Me Love.* #6—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Cross My Heart.* #7—Through 10/1: *Stakeout.* Beg. 10/2: *Like Father Like Son.* #8—*The Big Easy.* #9—*La Bamba.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 10/1: *The Offspring.* Beg. 10/2: *Like Father Like Son.* #2—*Fatal Attraction.* #3—*Best Seller.* #4—*The Principal.* #5—*The Pick-Up Artist.* #6—Through 10/1: *Hellraiser; Dirty Dancing.* Beg. 10/2: *Near Dark.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Best Seller.* #2—*The Big Town.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Offspring.* #2—Through 10/1: *Hellraiser.* Beg. 10/2: *Near Dark.* #3—Through 10/1: *Stakeout.* Beg. 10/2: *Big Shots.* #4—*The Principal.* #5—*La Bamba.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—Through 10/1: *The Principal.* Beg. 10/2: *Big Shots.* #2—*La Bamba.* #3—*Stakeout.* #4—*China Girl.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Big Town.* #2—Through 10/1: *Hellraiser.* Beg. 10/2: *Rolling Vengeance.* #3—*China Girl.* #4—*Fatal Attraction.* #5—Through 10/1: *The Pick-Up Artist.* Beg. 10/2: *Big Shots.* #6—*The Principal.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Offspring.* #2—*RoboCop.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Big Town.* #2—*Fatal Attraction.* #3—*The Pick-Up Artist.* #4—*Dirty Dancing.*

303. CORONA—PLAZA—(639-7722). Through 10/1: *Spaceballs.* Beg. 10/2: *Beverly Hills Cop II.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Best Seller.* #2—*No Way Out.* #3—*The Pick-Up Artist.* #4—*Dirty Dancing.* #5—*The Principal.* #6—*Stakeout.* #7—*The Big Town.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Hellraiser.* #3—*Best Seller.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*China Girl.* #2—Through 10/1: *Hellraiser.* Beg. 10/2: *Big Shots.* #3—*The Principal.* #4—*La Bamba.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Best Seller.* #2—*No Way Out.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*The Fourth Protocol; Snow White and the Seven Dwarfs.* #2—*RoboCop.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Can't Buy Me Love.* #2—Through 10/1: *The Pick-Up Artist.* Beg. 10/2: *Like Father Like Son.* #3—*Stakeout.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Dirty Dancing.* #2—*The Big Town.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *No Way Out.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Principal.* #2—Through 10/1: *China Girl.* Beg. 10/2: *Big Shots.* #3—*The Offspring.* #4—*La Bamba.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Dirty Dancing.* #2—*Best Seller.* #3—*The Big Town.* #4—Through 10/1: *Stakeout.* Beg. 10/2: *Near Dark.* #5—*The Pick-Up Artist.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—*Hellraiser.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Best Seller.* #2—*Stakeout.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Offspring.* #2—*The Principal.* #3—Through 10/1: *Hellraiser.* Beg. 10/2: *Big Shots.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Pick-Up Artist.* #2—*Fatal Attraction.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*China Girl.* #2—*Dirty Dancing.* #3—Through 10/1: *The Principal.* Beg. 10/2: *Big Shots.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*The Principal.* #2—*Tough Guys Don't Dance.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Best Seller.* #2—Through 10/1: *China Girl.* Beg. 10/2: *No Way Out.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Principal.* #2—*Best Seller.*

STATEN ISLAND

AREA CODE 718

401. NEW DORP—HYLAN—(351-6601). #1—*Fatal Attraction.* #2—*Best Seller.*

402. NEW DORP—LANE—(351-2110). *The Principal.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Hellraiser.* #2—*The Pick-Up Artist.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Fatal Attraction.* #2—*Stakeout.* #3—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Cross My Heart.* #4—*The Pick-Up Artist.* #5—Through 10/1: *The Principal.* Beg. 10/2: *Like Father Like Son.* #6—*The Big Town.* #7—*China Girl.* #8—*The Offspring.* #9—Through 10/1: *Can't Buy Me Love.* Beg. 10/2: *Big Shots.* #10—*Maid to Order.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Big Town.* #2—*Best Seller.*

501. BELLMORE—MOVIES—(783-7200). Through 10/1: *The Big Easy; Superman IV: The Quest for Peace.* Beg. 10/2: *No Way Out.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Big Easy; Snow White and the Seven Dwarfs.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.* #3—*The Big Town.* #4—*China Girl.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Stakeout.* #2—Through 10/1: *La Bamba.* Beg. 10/2: *Like Father Like Son.* #3—*The Principal; Snow White and the Seven Dwarfs.* #4—Through 10/1: *Hellraiser.* Beg. 10/2: *The Big Easy.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Pick-Up Artist.* #2—*Best Seller.* #3—*Dirty Dancing.* #4—*The Big Town.* #5—*Fatal Attraction.* #6—*The Principal.* #7—*Stakeout.* #8—*Hellraiser.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*The Principal.* #2—*The Pick-Up Artist.* #3—Through 10/1: *China Girl.* Beg. 10/2: *Big Shots.*

507. HEWLETT—HEWLETT—(791-6768). Through 10/1: *The Big Easy.* Beg. 10/2: *Big Shots.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*The Offspring.* #2—*Stakeout.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 10/1: *Hellraiser.* Beg. 10/2: *Big Shots.* #2—Through 10/1: *No Way Out.* Beg. 10/2: *Like Father Like Son.* #3—Through 10/1: *China Girl.* Beg. 10/2: *Near Dark.* #4—*Best Seller.* #5—*The Living Daylights.* #6—*Fatal Attraction.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—Through 10/1: *The Offspring.* Beg. 10/2: *Like Father Like Son.* #2—Through 10/1: *Hellraiser.* Beg. 10/2: *Big Shots.* #3—*The Big Town.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 10/1: *Can't Buy Me Love.* Beg. 10/2: *Stakeout.* #2—Through 10/1: *The Fourth Protocol; Snow White and the Seven Dwarfs.* Beg. 10/2: *No Way Out.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Principal.* #2—*The Offspring.* #3—*Fatal Attraction.* #4—*Stakeout.* #5—*Best Seller.* #6—*No Way Out.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 10/1: *No Way Out; The Care Bears' Adventure in Wonderland.* Beg. 10/2: *The Big Easy.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Dirty Dancing.* #2—*Best Seller.* #3—*The Principal.* #4—Through 10/1: *The Pick-Up Artist.* Beg. 10/2: *Like Father Like Son.*

515. MALVERNE—TWIN—(599-6966). #1—Through 10/1: *The Fourth Protocol.* Beg. 10/2: *Stakeout.* #2—*No Way Out.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Dirty Dancing.* #2—*Fatal Attraction.* #3—Through 10/1: *Stakeout.* Beg. 10/2: *Like Father Like Son.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Pick-Up Artist.* #2—Through 10/1: *Hellraiser.* Beg. 10/2: *Big Shots.* #3—*The Principal.* #4—*The Big Town.* #5—Through 10/1: *China Girl.* Beg. 10/2: *Like Father Like Son.* #6—*Dirty Dancing.* #7—*Stakeout.* #8—*Can't Buy Me Love.* #9—Through 10/1: *The Offspring.* Beg. 10/2: *Near Dark.*

518. MASSAPEQUA—PEQUA—(799-6464). *Fatal Attraction.*

519. MERRICK—TWIN—(546-1270). #1—*The Pick-Up Artist.* #2—*No Way Out.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Dirty Dancing.* #2—*The Big Town.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 10/1: *No Way Out.* Beg. 10/2: *Dirty Dancing.* #2—Through 10/1: *La Bamba.* Beg. 10/2: *Stakeout.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*La Bamba.* #2—*The Big Easy.* #3—Through 10/1: *No Way Out.* Beg. 10/2: *Big Shots.* #4—*The Pick-Up Artist.* #5—*The Principal.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Fatal Attraction.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*China Girl.* #2—*Stakeout.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Best Seller.* #2—*The Big Town.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Pick-Up Artist.* #2—*The Principal.* #3—*The Big Town.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Dirty Dancing.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Principal.* #2—*The Pick-Up Artist.* #3—*Stakeout.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Offspring.* #2—*Hellraiser.* #3—*RoboCop.* #4—*Can't Buy Me Love.* #5—*No Way Out.* #6—*The Big Town.* #7—*Dirty Dancing.* #8—*Best Seller.* #9—*Fatal Attraction.* #10—*China Girl.* #11—*The Curse.* #12—*La Bamba.*

531. WANTAGH—WANTAGH—(781-6969). *La Bamba.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—*Jean de Florette.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Big Town.* #2—Through 10/1: *The Principal.* Beg. 10/2: *Like Father Like Son.* #3—*The Pick-Up Artist.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—*Stakeout.* #3—*Hellraiser.*

602. BAY SHORE—CINEMA—(665-1722). Through 10/1: *Dirty Dancing.* Beg. 10/2: *Big Shots.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Offspring.* #2—*Best Seller.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 10/1: *Hellraiser.* Beg. 10/2: *Near Dark.* #2—Through 10/1: *China Girl.* Beg. 10/2: *Big Shots.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Best Seller.* #2—*The Principal.* #3—*Stakeout.* #4—*Dirty Dancing.* #5—*The Offspring.* #6—*China Girl.* #7—*The Big Town.* #8—*No Way Out.* #9—*Can't Buy Me Love.* #10—*Fatal Attraction.* #11—*Hellraiser.* #12—*The Pick-Up Artist.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*La Bamba.* #2—*Dirty Dancing.* #3—*The Pick-Up Artist.* #4—*The Big Town.* #5—*Can't Buy Me Love.* #6—*Hellraiser.* #7—*No Way Out.* #8—*Fatal Attraction.* #9—*Stakeout.* #10—*The Big Easy.* #11—*China Girl.* #12—*Best Seller.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Principal.* #2—Through 10/1: *The Offspring.* Beg. 10/2: *Like Father Like Son.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Big Town.* #2—*Fatal Attraction.* #3—*Fatal Attraction.* #4—*Stakeout.* #5—*The Principal.* #6—Through 10/1: *La Bamba.* Beg. 10/2: *Cross My Heart.* #7—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Like Father Like Son.* #8—Through 10/1: *The Pick-Up Artist.* Beg. 10/2: *Big Shots.*

611. CORAM—PINE—(698-6442). #1—*Best Seller.* #2—*The Pick-Up Artist.* #3—*The Principal.* #4—*The Big Easy; Snow White and the Seven Dwarfs.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Fatal Attraction.* #2—*The Big Town.* #3—*Dirty Dancing.* #4—Through 10/1: *The Big Easy.* Beg. 10/2: *Like Father Like Son.* #5—*The Pick-Up Artist.*

613. ELWOOD—ELWOOD—(499-7800). #1—Program Unavailable. #2—Program Unavailable.

614. FIRE ISLAND—COMMUNITY—(583-5184). *The Witches of Eastwick.*

615. GREENPORT—GREENPORT—(477-0500). Through 10/1: *No Way Out.* Beg. 10/2: *Dirty Dancing.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Best Seller.* #2—Through 10/1: *Stakeout.* Beg. 10/2: *Like Father Like Son.* #3—*The Pick-Up Artist.* #4—*Dirty Dancing.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). Through 10/1: *Fatal Attraction.* Beg. 10/2: *Like Father Like Son.*

618. ISLIP—ISLIP—(581-5200). #1—Through 10/1: *Stakeout.* Beg. 10/2: *Fatal Attraction.* #2—*The Principal.* #3—*The Pick-Up Artist.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Pick-Up Artist.*

620. LINDENHURST—LINDENHURST—(888-5400). *The Witches of Eastwick; La Bamba.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 10/1: *No Way Out.* Beg. 10/2: *Near Dark.* #2—*China Girl.* #3—*The Pick-Up Artist.* #4—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Big Shots.* #5—*Stakeout.* #6—*The Principal.*

622. MONTAUK—THE MOVIES—(668-2393). *No Way Out.*

623. NORTHPORT—NORTHPORT—(261-8600). *No Way Out.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Masters of the Universe.* #2—*Can't Buy Me Love.* #3—*Maid to Order.* #4—*The Big Town.* #5—*China Girl.* #6—*The Principal.* #7—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Near Dark.* #8—Through 10/1: *Stakeout.* Beg. 10/2: *Big Shots.* #9—*The Pick-Up Artist.* #10—*La Bamba.* #11—*The Offspring.* #12—Through 10/1: *Hellraiser.* Beg. 10/2: *Like Father Like Son.* #13—*Fatal Attraction.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*No Way Out.* #2—Through 10/1: *Roxanne.* Beg. 10/2: *Cross My Heart.* #3—*Full Metal Jacket.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Best Seller.* **WEST**—*China Girl.*

628. RIVERHEAD—SUFFOLK—(727-3133). *Dirty Dancing.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 10/1: *Marlene.* Beg. 10/2: *The Wolf at the Door.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Stakeout.* #2—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Like Father Like Son.* #3—*Best Seller.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/1: *The Big Town.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Dirty Dancing.* #2—*Stakeout.* #3—Through 10/1: *The Principal.* Beg. 10/2: *Big Shots.* #4—Through 10/1: *Wish You Were Here.* Beg. 10/2: *Cross My Heart.* #5—*La Bamba.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Principal.* #2—*Stakeout.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—*China Girl; Superman IV: The Quest for Peace.* #2—*Snow White and the Seven Dwarfs; No Way Out.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Best Seller.* #2—*Fatal Attraction.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 10/1: *The Fourth Protocol.* Beg. 10/2: *Like Father Like Son.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*La Bamba.* #2—*The Big Town.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Dirty Dancing.* #2—*The Big Town.* #3—*The Principal.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Big Town.* #2—*The Principal.*

704. HARRISON—CINEMA—(835-5952). Through 10/1: *Fatal Attraction.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Dirty Dancing.* #2—*Fatal Attraction.* #3—*The Pick-Up Artist.* #4—*China Girl.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Fatal Attraction.* #2—*No Way Out.* #3—*Dirty Dancing* #4—*The Principal.* #5—*Best Seller.* #6—*The Big Town.* #7—*The Pick-Up Artist.* #8—*China Girl.* #9—*Stakeout.* #10—*Hellraiser.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Dirty Dancing.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Pick-Up Artist.* #2—*The Big Town.* #3—*Stakeout.* #4—Through 10/1: *The Big Easy.* Beg. 10/2: *Big Shots.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Big Shots.* #2—*Snow White and the Seven Dwarfs.; The Pick-Up Artist.* #3—*Best Seller.* #4—*Fatal Attraction.* #5—*No Way Out.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 10/1: *The Fourth Protocol.* Beg. 10/2: *The Living Daylights.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*The Principal.* #2—Through 10/1: *Hellraiser.* Beg. 10/2: *Rolling Vengeance.*

712. NEW ROCHELLE—TOWN—(632-9700). Through 10/1: *No Way Out.* Beg. 10/2: *Big Shots.*

713. OSSINING—ARCADIAN—(941-5200). #1—*No Way Out.* #2—*Stakeout.* #3—*La Bamba.*

714. PEEKSKILL—BEACH—(737-6262). #1—*No Way Out.* #2—*Wish You Were Here.* #3—*Can't Buy Me Love.* #4—*Best Seller.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Stakeout.* #2—*The Offspring.* #3—*Fatal Attraction.* #4—*Hellraiser; Snow White and Seven Dwarfs.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Stakeout; Snow White and the Seven Dwarfs.*

718. RYE—RYE RIDGE—(939-8177). #1—*Fatal Attraction.* #2—*No Way Out.*

719. SCARSDALE—FINE ARTS—(723-6699). *Jean de Florette.*

720. SCARSDALE—PLAZA—(725-0078). *Program Unavailable.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*The Offspring.* #2—*Spaceballs; Snow White and the Seven Dwarfs.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Big Easy.* #2—*Stakeout.* #3—*Hellraiser.* #4—*Can't Buy Me Love.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Fatal Attraction.* #2—*The Offspring.* #3—*China Girl.* #4—*Best Seller.* #5—*No Way Out.* #6—*The Pick-Up Artist.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 10/1: *Can't Buy Me Love.* Beg. 10/2: *Near Dark.* #2—*China Girl.* #3—*The Pick-Up Artist.* #4—*The Principal.* #5—Through 10/1: *La Bamba.* Beg. 10/2: *Like Father Like Son.* #6—*The Big Town.* #7—*Dirty Dancing.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*The Big Easy.* #2—Through 10/1: *The Living Daylights.* Beg. 10/2: *No Way Out.*

Rockland County

752. NANUET—MALL—(623-6336). *La Bamba.*

753. NANUET—MOVIES—(623-0211). #1—Through 10/1: *Stakeout.* Beg. 10/2: *Like Father Like Son.* #2—*No Way Out.* #3—*The Big Town.* #4—*The Principal.* #5—*Best Seller.*

754. NANUET—ROUTE 59—(623-3355). *Dirty Dancing.*

755. NEW CITY—TOWN—(634-5100). #1—*China Girl.* #2—*Big Shots.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.*

757. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Best Seller.* #2—*The Fourth Protocol.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Pick-Up Artist.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Stakeout.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Fatal Attraction.* #2—Through 10/1: *No Way Out.* Beg. 10/2: *Like Father Like Son.*

763. STONY POINT—9 W—(942-0303). *No Way Out.*

764. SUFFERN—LAFAYETTE—(357-6030). Through 10/1: *Hellraiser.* Beg. 10/2: *Big Shots.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*No Way Out.* #2—*Best Seller.*

801. DANBURY—CINE—(743-2200). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*Stakeout.*

802. DANBURY—CINEMA—(748-2923). #1—*The Big Town.* #2—Through 10/1: *Wish You Were Here.* Beg. 10/2: *Like Father Like Son.*

803. DANBURY—PALACE—(748-7496). #1—Through 10/1: *China Girl.* Beg. 10/2: *Big Shots.* #2—Through 10/1: *The Principal.* Beg. 10/2: *Near Dark.* #3—Through 10/1: *The Pick-Up Artist.* Beg. 10/2: *The Curse.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Principal.* #2—*The Big Town.*

806. FAIRFIELD—COUNTY—(334-1411). *The Pick-Up Artist.*

807. GREENWICH—CINEMA—(869-6030). #1—*No Way Out.* #2—*Best Seller.*

808. GREENWICH—PLAZA—(869-4030). #1—*Fatal Attraction.* #2—*Jean de Florette.* #3—*Wish You Were Here.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Dirty Dancing.* #2—Through 10/1: *The Pick-Up Artist.* Beg. 10/2: *Fatal Attraction.*

810. NORWALK—CINEMA—(838-4504). #1—*The Principal.* #2—*The Pick-Up Artist.*

811. NORWALK—NORWALK—(866-9202). *The Big Town.*

812. RIDGEFIELD—CINEMA—(438-3338). *La Bamba; The Care Bears' Adventure in Wonderland.*

813. SOUTH NORWALK—SONO—(866-9202). 9/30–10/1: *Rita, Sue, And Bob Too.* 9/30–10/1: *In the Realm of the Senses.* 10/2–8: *The Whistle Blower.*

814. SPRINGDALE—STATE—(325-0250). *The Living Daylights; La Bamba; Snow White and the Seven Dwarfs.*

815. STAMFORD—AVON—(324-9205). #1—*Big Shots.* #2—*Near Dark.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dirty Dancing.* #2—*The Big Town.* #3—*The Fourth Protocol.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Stakeout.* #2—Through 10/1: *China Girl.* Beg. 10/2: *Like Father Like Son.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 10/1: *La Bamba.* Beg. 10/2: *Like Father Like Son.* #2—*Hellraiser.* #3—*Dirty Dancing.* #4—Through 10/1: *Maid to Order.* Beg. 10/2: *Big Shots.* #5—*The Pick-Up Artist.* #6—*The Principal.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*Stakeout.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—(227-9619). *Best Seller.* #4—(226-6666). *No Way Out.*

821. WESTPORT—POST—(227-0500). *Fatal Attraction.*

822. WILTON—CINEMA—(762-5678). *Stakeout; Masters of the Universe.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Dirty Dancing.* #2—*Stakeout.* #3—*Hellraiser.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*The Pick-Up Artist.* #2—*Can't Buy Me Love; Snow White and the Seven Dwarfs.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Principal.* #2—*China Girl.* #3—Through 10/1: *Hellraiser.* Beg. 10/2: *Big Shots.* #4—*The Offspring.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hellraiser.* #2—*Dirty Dancing.* #3—*The Principal.* #4—*The Pick-Up Artist.* #5—*The Big Town.* #6—*Best Seller.* #7—*China Girl.* #8—*La Bamba.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Can't Buy Me Love.* #2—*Stakeout.* #3—*The Offspring.* #4—*Born in East L.A.* #5—*No Way Out.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Dragnet; The Big Easy.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Big Town.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Principal.* #2—*Hellraiser.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 10/1: *The Principal.* Beg. 10/2: *Big Shots.*

913. IRVINGTON—CASTLE—(372-9324). #1—*The Principal; The Monster Squad.* #2—*Hellraiser; China Girl.*

914. LIVINGSTON—COLONY—(992-0800). Through 10/1: *Stakeout.* Beg. 10/2: *Like Father Like Son.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Big Town.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Best Seller.* #2—*No Way Out.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Jean de Florette.* #2—*No Way Out.* #3—*Stakeout.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Best Seller.* #2—*The Offspring.* #3—Through 10/1: *China Girl.* Beg. 10/2: *Near Dark.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Best Seller.* #2—*Stakeout.* #3—*La Bamba.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Fatal Attraction.* #2—Through 10/1: *Dirty Dancing.* Beg. 10/2: *Like Father Like Son.* #3—*The Pick-Up Artist.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Fatal Attraction.* #2—*The Pick-Up Artist.* #3—*Can't Buy Me Love.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Roxanne; Snow White and the Seven Dwarfs.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Stakeout.* #2—*The Big Easy.*

932. ELIZABETH—ELMORA—(352-3483). *La Bamba; Snow White and the Seven Dwarfs.*

933. LINDEN—QUAD—(925-9787). #1—*The Pick-Up Artist.* #2—*Can't Buy Me Love; Masters of the Universe.* #3—*Best Seller.* #4—*The Principal; Snow White and the Seven Dwarfs.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Jean de Florette.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*The Big Town.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.* #3—*The Principal.*

938. WESTFIELD—TWIN—(654-4720). #1—*No Way Out.* #2—*Best Seller.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*No Way Out.* #2—*Best Seller.*

951. CLOSTER—CLOSTER—(768-8800). *Fatal Attraction.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Stakeout.* #2—*Best Seller.* #3—*No Way Out.* #4—*The Principal.*

953. EMERSON—TOWN—(261-1000). #1—Through 10/1: *The Principal.* Beg. 10/2: *Big Shots.* #2—Through 10/1: *Like Father Like Son; The Fourth Protocol.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 10/1: *Full Metal Jacket.* Beg. 10/2: *The Lost Boys.* #2—Through 10/1: *Masters of the Universe.* Beg. 10/2: *Summer School.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Program Unavailable.* #2—*Program Unavailable.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.*

957. FORT LEE—SHARON—(224-0202). *The Big Easy.*

958. OAKLAND—TWIN—(337-4478). #1—*No Way Out.* #2—*Tough Guys Don't Dance.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

960. PARAMUS—DRIVE-IN—(368-1440). *He's My Girl; Spaceballs.*

961. PARAMUS—BERGEN MALL—(845-4449). *Jean de Florette.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Fatal Attraction.* #2—Through 10/1: *The Offspring.* Beg. 10/2: *Big Shots.* #3—*The Fourth Protocol.* #4—*The Big Town.* #5—*No Way Out.* #6—*The Principal.* #7—*Best Seller.* #8—*La Bamba.* #9—*The Big Easy.* #10—*Stakeout.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*The Pick-Up Artist.* #2—*China Girl.* #3—*Hellraiser.*

964. RAMSEY—CINEMA—(825-2090). *No Way Out.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Program Unavailable.

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Big Town.* #2—*Fatal Attraction.* #3—*Stakeout.* #4—*The Pick-Up Artist.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Dirty Dancing; Superman IV: The Quest for Peace.* #2—*The Witches of Eastwick; Snow White and the Seven Dwarfs.*

969. TEANECK—MOVIE CITY—(836-3334). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable.

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Wish You Were Here.* #2—*No Way Out.* #3—*Best Seller.*

971. WESTWOOD—PASCACK—(664-3200). #1—*The Pick-Up Artist.* #2—*The Big Town.* #3—*Dirty Dancing.* #4—*Stakeout.*

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BRIEF
MOVIE
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AMAZON WOMEN ON THE MOON—(1 hr. 25 min.; 1987) A satirical look at the major and minor annoyances of contemporary life, from dating and doctors to technology and sex magazines. With Griffin Dunne, Ed Begley Jr., and Steve Guttenberg. Screenplay by Michael Barrie and Jim Mullholland. Dir. Joe Dante, Carl Gottlieb, Peter Horton, John Landis, and Robert K. Weiss. R. **24, 35, 62, 85**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **10, 36, 109, 200, 201, 207, 219, 222, 223, 306, 312, 504, 521, 523, 530, 531, 608, 610, 620, 625, 634, 700, 713, 724, 752, 812, 814, 818, 903, 919, 932, 962**

BEST SELLER—(1 hr. 50 min.; 1987) James Woods plays an assassin and Brian Dennehy plays a detective-novelist, and together the two men work to expose the criminal roots of a big corporation. With Victoria Tennant, Allison Balson, and Paul Shenar. Screenplay by Larry Cohen. Dir. John Flynn. R. **32, 51, 67, 85, 101, 108, 110, 112, 200, 202, 204, 214, 216, 220, 221, 304, 305, 307, 313, 315, 321, 322, 401, 500, 505, 509, 512, 514, 526, 530, 603, 606, 608, 611, 616, 627, 631, 637, 706, 709, 714, 723, 753, 759, 800, 807, 820, 903, 916, 918, 919, 933, 938, 950, 952, 962, 970**

★ **THE BIG EASY**—(1 hr. 45 min.; 1987) Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. Dennis Quaid is Remy McSwain, a mildly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North, Anne Osborne, who is sure that small corruptions lead to larger ones. Anne is right, and Remy has to admit that she's right, but his easy way of life has some authority, too. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. McBride's relaxed, almost improvisatory tone is in keeping with his ambiguous celebration of "easy." "Easy" means a more sociable attitude toward life, time for silly remarks that no one is meant to take seriously. But when does a man's sexual charm turn worthless? Quaid has to fight to earn Barkin's love. The movie says that a woman may sleep with a bum, but she can't be made to fall in love with him—a sexual code that the movies can't do without in the post-feminist age. With Charles Ludlam. Written by Daniel Petri Jr. and Jack Baran. (8/24/87) R. **5, 25, 51, 68, 200, 219, 501, 502, 504, 507, 513, 523, 608, 611, 612, 708, 722, 725, 820, 906, 931, 957, 962**

BIG SHOTS—(1 hr. 31 min.; 1987) A protected white kid from suburbia, grappling with the recent death of his father, forms an unlikely friendship with a street-smart black kid, also struggling to get by without his dad. With Ricky Busker, Darius McCrary, and Robert Joy. Written by Joe Eszterhas. Dir. Robert Mandel. PG-13.**6, 33, 47, 66, 88, 106, 111, 200, 207, 209, 214, 219, 222, 223, 300, 306, 312, 316, 318, 406, 506, 507, 509, 510, 517, 523, 532, 602, 604, 610, 621, 625, 634, 708, 709, 712, 755, 764, 803, 815, 818, 902, 912, 953, 962**

THE BIG TOWN—(1 hr. 50 min.; 1987) Matt Dillon plays Cully Cullen, an innocent young man from a small midwestern town who moves to Chicago hoping to gain fame and fortune in backroom gambling casinos. With Diane Lane, Tommy Lee Jones, and Bruce Dern. Screenplay by Robert Roy Pool. Dir. Ben Holt. R. **20, 34, 44, 68, 87, 103, 112, 210, 214, 218, 219, 221, 300, 302, 304, 310, 313, 406, 500, 503, 505, 510, 517, 520, 526, 527, 530, 532, 600, 606, 608, 610, 612, 625, 633, 700, 702, 703, 706, 708, 724, 753, 802, 805, 811, 816, 903, 910, 915, 936, 962, 967, 971**

CAN'T BUY ME LOVE—(1 hr. 34 min.; 1987) High-school senior Ronald Miller (Patrick Dempsey) strikes a deal with popular cheerleader Cindy Mancini (Amanda Peterson), who agrees to act as his girlfriend for a price. With Dennis Dugan and Courtney Gains. Written by Michael Swerdlick. Dir. Steve Rash. PG-13. **112, 200, 218, 219, 309, 406, 511, 517, 530, 606, 608, 625, 714, 722, 724, 901, 904, 921, 933**

CHINA GIRL—(1 hr. 29 min.; 1987) On the hot, tension-filled summer streets of New York City's Chinatown and Little Italy, a cross-cultural teenage love affair sparks a violent neighborhood gang war. With Panebianco, Sari Chang, and James Russo. Screenplay by Nicholas St. John. Dir. Abel Ferrara. R. **3, 31, 66, 88, 90, 91, 107, 109, 111, 200, 207, 208, 209, 211, 213, 223, 300, 306, 312, 318, 321, 406, 503, 506, 509, 517, 525, 530, 604, 606, 608, 621, 625, 627, 636, 705, 706, 723, 724, 755, 803, 817, 902, 903, 913, 918, 963**

THE CURSE—(1 hr. 40 min.; 1987) A horror story about the bitter family conflicts that arise when visitors from outer space pollute all the water on the planet. With Wil Wheaton, Malcolm Danare, and John Schneider. Written by David Chaskin. Dir. David Keith. R. **33, 530, 803**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. Reviewed in this issue. R. **54**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino, who has extensive experience with dance documentaries. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein.PG-13. **20, 37, 45, 60, 65, 85, 106, 112, 210, 214, 218, 219, 220, 302, 304, 310, 313, 318, 406, 503, 505, 514, 516, 517, 520, 521, 528, 530, 602, 606, 608, 610, 612, 615, 616, 621, 625, 628, 631, 634, 702, 705, 706, 707, 709, 724, 754, 756, 801, 809, 816, 818, 819, 820, 900, 903, 920, 937, 956, 959, 968, 971**

DISORDERLIES—(1 hr. 25 min.; 1987) In this comedy-adventure, the Fat Boys, a popular rap group, portray inept hospital orderlies hired by a compulsive gambler to "bump off" his rich uncle. With Ralph Bellamy, Tony Plana, and Anthony Geary. Written by Mark Feldberg and Mitchell Klebanoff. Dir. Michael Schultz. PG. **33, 111**

FATAL ATTRACTION—(2 hr.; 1987) Reviewed in this issue. R. **24, 64, 80, 101, 102, 112, 206, 210, 215, 217, 219, 220, 300, 302, 305, 314, 317, 401, 406, 505, 509, 512, 516, 518, 524, 530, 601, 606, 608, 610, 610, 612, 617, 618, 625, 635, 637, 704, 705, 706, 709, 715, 718, 723, 757, 762, 801, 808, 809, 819, 821, 904, 920, 921, 936, 951, 962, 967**

THE FOURTH PROTOCOL—(1 hr. 59 min.; 1987) The KGB plans to frame the U.S. for an atomic explosion, bringing an end to NATO. Based on the novel by Frederick Forsyth. With Michael Caine, Pierce Brosnan, and Ned Beatty. Screenplay by Frederick Forsyth. Dir. John MacKenzie. R. **5, 41, 308, 511, 515, 638, 710, 759, 816, 953, 962**

HAMBURGER HILL—(1 hr. 50 min.; 1987) The battle scenes are perhaps the most frightening yet to appear in movies about the Vietnam war, but there's something masochistic and dumb in this account of a unit from the 101st Airborne Division assaulting a hill in 1969. As director John Irvin and screenwriter Jim Carabatsos (who served in the war) tell it, the men attack the hill over and over, taking extraordinary casualties, without ever questioning why. Nor does the movie ask what strategic importance the hill might have, or whether the army couldn't go around it, cutting it off. The men take the hill...because they take the hill. The situation is set up as an absurdist tragedy then treated as pure American heroism and nothing else. At the same time, the filmmakers attack the peace movement, which was trying, in its blundering way, to rescue soldiers from precisely such futile episodes. Within those limits, however, much of the movie is impressive. Among the largely unknown cast, Courtney Vance, as the exasperated Doc, and Dylan McDermott, as the fatalistic platoon sergeant, are especially good. R. **33**

HELLRAISER—(1 hr. 35 min.; 1987) A horror story of love from beyond the grave. With Andrew Robinson, Clare Higgins, and Ashley Laurence. Written and directed by Clive Barker. R. **3, 30, 90, 91, 92, 100, 104, 107, 108, 112, 210, 211, 213, 216, 217, 220, 222, 300, 305, 306, 314, 316, 404, 504, 505, 509, 510, 517, 530, 601, 604, 606, 608, 625, 706, 711, 715, 722, 764, 818, 900, 902, 903, 911, 913, 963**

HE'S MY GIRL—(1 hr. 44 min.; 1987) David Hallyday plays an aspiring rock star trying to get discovered in Hollywood. With T. K. Carter. Screenplay by Taylor Ames and Charles F. Bohl. Dir. Gabrielle Beaumont. R. **90, 960**

HEY BABU RIBA—(1 hr. 49 min.; 1987) In Serbo-Croatian, Eng. subtitles. Four friends gather in Belgrade to reminisce about their teenage years in politically turbulent Yugoslavia. With Gala Videnovic, Nebojsa Bakocevic, Dragan Bjelogrlic, Srdjan Todorovic, Goran Radakovic. Written and directed by Jovan Acin. **84**

IN THE MOOD—(1 hr. 38 min.; 1987) This comedy is the true story of a teenage boy who captured America's attention in the mid-forties by running away with two older, married women. With Patrick Dempsey, Talia Balsam, and Beverly D'Angelo. Written and directed by Phil Alden Robinson. PG-13. **52**

I'VE HEARD THE MERMAIDS SINGING—(1 hr. 21 min.; 1987) The kind of mousy film that some people unaccountably take to their hearts. The young Canadian actress Sheila McCarthy is dreamy Polly, an inept office temp who works in a gallery and becomes infatuated with the imposing women who run the place. The movie appears to be a fable of innocence betrayed, but it's so small and undeveloped that it's over before you get seriously interested in it. Written and directed by Patricia Rozema. (9/14/87) **63**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 719, 808, 917, 935, 961**

LADY BEWARE—(1 hr. 48 min.; 1987) Diane Lane plays a window designer whose exotic, erotic window displays attract the attention of a pyschopath. Screenplay by Susan Miller and Charles Zev Cohen. Dir. Karen Arthur. R. **54**

MAID TO ORDER—(1 hr. 35 min.; 1987) A Cinderella-in-reverse story of a rich, spoiled brat (Ally Sheedy) who is forced to work for a living. With Beverly D'Angelo, Valerie Perrin, and Dick Shawn. Written by Amy Jones, Perry Howze, and Randy Howze. Dir. Jones. PG. **406, 625, 818**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Chris Cooper, for instance, as the idealized Communist labor leader, is handsome the way old ballplayers were handsome—broad forehead, big, slightly misshapen nose. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **54**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **49**

THE MOZART BROTHERS—(1 hr. 51 min.; 1986) In Swedish, Eng. subtitles. An innovative director decides to rework Mozart's *Don Giovanni* by stripping the artists of their inhibitions and their clothing. With members of the Stockholm Opera. Screenplay by Suzanne Osten and Etienne Glaser. Dir. Osten. **82**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 81, 533**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goings-on, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **10, 36, 48, 85, 101, 110, 112, 200, 202, 206, 207, 213, 304, 307, 311, 321, 501, 509, 511, 512, 513, 601, 519, 521, 523, 530, 606, 608, 615, 621, 622, 623, 626, 636, 706, 709, 712, 713, 714, 718, 723, 725, 753, 762, 763, 800, 807, 820, 904, 916, 917, 938, 950, 952, 958, 962, 964, 970**

THE OFFSPRING—(1 hr. 40 min.; 1987) The movie posters say this is a "new kind of terror," but it's the same old kind of horror/teen flick we've been seeing for years now, this one stars Vincent Price. With Rosalind Cash and Clu Gulagen. Written by Courtney Joyner, Darin Scott, and Jeff Burr. Dir. Burr. R. **3, 37, 90, 91, 100, 104, 106, 107, 109, 111, 112, 207, 209, 210, 211, 215, 217, 220, 222, 301, 312, 316, 406, 508, 510, 512, 517, 530, 603, 606, 609, 625, 715, 721, 723, 902, 904, 918, 962**

ORPHANS—(1 hr. 55 min.; 1987) Two orphaned brothers, who support themselves by stealing, are tamed by the fatherly love of a gangster they planned to rob. With Albert Finney, Matthew Modine, and Kevin Anderson. Screenplay by Lyle Kessler. Directed by Alan J. Pakula. R. **52**

THE PICK-UP ARTIST— (1 hr. 30 min.; 1987) Jack Jericho (Robert Downey) is a real lady-killer, but Randy (Molly Ringwald) beats him at his own game. With Dennis Hopper, Danny Aiello, and Harvey Keitel. Written and directed by James Toback. PG-13. **7, 33, 47, 66, 87, 102, 106, 109, 112, 200, 203, 204, 212, 214, 218, 219, 220, 300, 302, 304, 309, 313, 317, 404, 406, 503, 505, 506, 514, 517, 519, 523, 527, 529, 532, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 705, 706, 708, 709, 723, 724, 756, 760, 803, 806, 809, 810, 818, 901, 903, 920, 921, 933, 937, 956, 963, 967, 971**

A PRAYER FOR THE DYING—(1 hr. 44 min.; 1987) Mickey Rourke doing a decent job with a thick Irish brogue as an IRA terrorist who wants to stop killing; Alan Bates camping under what looks like a wig as a vicious gangster; Bob Hoskins playing it straight as a priest with a violent background who now wants peace and quiet. It starts promisingly, but quickly degenerates into blather. Screenplay by Edmund Ward and Martin Lynch, based on a thriller by Jack Higgins. Dir. Mike Hodges. R. (9/14/87) **43**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 40, 46, 61, 84**

THE PRINCIPAL—(1 hr. 50 min.; 1987) Jim Belushi stars as a high-school principal assigned to the toughest school in the district. With Louis Gossett Jr. and Rae Dawn Chong. Dir. Christopher Cain. R. **7, 33, 60, 67, 85, 90, 92, 100, 103, 104, 106, 107, 108, 109, 112, 200, 204, 207, 208, 211, 213, 216, 219, 220, 222, 223, 300, 304, 306, 312, 316, 318, 319, 322, 402, 406, 504, 505, 506, 512, 514, 517, 523, 527, 529, 532, 600, 606, 609, 610, 611, 618, 621, 625, 634, 635, 702, 703, 706, 711, 724, 753, 803, 805, 810, 818, 902, 903, 911, 912, 913, 933, 937, 952, 953, 962**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **3, 31, 37, 108, 112, 216, 301, 308, 530**

STAKEOUT—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the dark-haired beauty (Madeleine Stowe). The movie is fun, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **22, 36, 50, 101, 112, 200, 203, 214, 219, 222, 223, 304, 309, 313, 315, 406, 504, 505, 508, 511, 512, 515, 516, 517, 521, 525, 529, 601, 606, 608, 610, 616, 618, 621, 625, 631, 634, 635, 706, 708, 713, 715, 716, 722, 753, 761, 801, 817, 819, 822, 900, 904, 914, 917, 919, 931, 952, 962, 967, 971**

STREET TRASH—(1 hr. 40 min.; 1987) A gross-out cult flick about bums whose bodies melt after they drink poisonous wine. With Bill Chepil and Vic Noto. Written by Roy Frumkes. Dir. Jim Muro. **6**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

TOUGH GUYS DON'T DANCE—(1 hr. 50 min.; 1987) Those hoping for an ecstatic terrible movie should be disappointed. The dreary, morning-after truth is that Norman Mailer doesn't possess the filmmaking technique to make a glittering, scandalous trash movie out of his 1984 potboiling novel. The characters, no longer propped by his prose, are now larger than life and often gross and ludicrous, like dirty-talking refugees from *Dynasty*. The plot has something to do with murder and a drug deal in Provincetown, but no one could actually claim to understand all of it. The movie is handsomely composed in a way that works against the obsessional tone and the noirish atmosphere Mailer wants. With Ryan O'Neal in a light, deft performance as the burnt-out, failed-writer hero, Debra Sandlund as a greedy blonde, Isabella Rossellini as a loyal brunette, Lawrence Tierney as the hero's gravel-voiced dad, and Wings Hauser, blowing steam out of his ears, as the superstud murderer. (9/28/87) R. **20, 62, 85, 319, 958**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro. Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive.

The Untouchables is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **33**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **11, 813**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **11, 81, 634, 714, 802, 808, 970**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **11**

THE WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **4, 53, 630**

YOU TALKIN' TO ME?—(1 hr. 37 min.; 1987) A young New York actor goes to Hollywood to be discovered, but gets mixed up with a fanatic television producer who forces him to make some tough moral decisions. With Bronson Green, Peter Archer, and Dana Archer. Written and directed by Charles Winkler. R. **7, 42**

REVIVALS

THE BAD AND THE BEAUTIFUL—(1 hr. 58 min.; 1952) One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a Faulkner-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee. Dir. Vincente Minnelli. **8**

BETRAYAL—(1 hr. 35 min.; 1983) Probably the most satisfying screen adaptation of a Pinter play. Ben Kingsley is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Pinter's time scheme is ingenious—proceeding backward from the affair's end to its passionate beginning—and the film is directed by David Jones with a feeling for the pathos of missed connections and unspoken emotions. **9**

BLUE VELVET—(2 hr.; 1986) A shocking work from David Lynch. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer. An unusually disturbing erotic sequence follows. The singer is in thrall to a thuggish drug dealer, and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel. Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. **9**

A BOY AND HIS DOG—(1 hr. 27 min.; 1975) A piece of science fiction of the world-after-the-holocaust variety, now something of a cult classic. Though often derivative, preposterous, and revolting, it's a humorous, well-told story, based on Harlan Ellison's novella. With Don Johnson and Jason Robards. Dir. L. Q. Jones. **2**

A CLOCKWORK ORANGE—(2 hr. 17 min.; 1971) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst. Based on Anthony Burgess's novel, the movie has neither the verbal richness of Burgess's language nor the human values inherent in the story. Sensation seekers may derive some simplistic satisfactions. Starring Malcolm McDowell. **2**

DOUBLE INDEMNITY—(1 hr. 46 min.; 1944) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for his insurance. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **8**

84 CHARING CROSS ROAD—(1 hr. 39 min.; 1987) In 1949, Miss Helene Hanff, a feisty New York script reader with a taste for old books, began a twenty-year correspondence with London bookseller Frank Doel, who satisfied her requests for good editions at reasonable prices. This tale of the tepid mutual regard of two epistolary bookworms may yield a tender sigh, but certainly no more than a sigh. Dir. David Jones. **9**

ERASERHEAD—(1 hr. 29 min.; 1977) David Lynch's first feature is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch creates his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. **9**

GARDENS OF STONE—(1 hr. 51 min.; 1987) Francis Coppola's solemn elegy for the United States army that died in the guerrilla warfare of Vietnam. James Caan and James Earl Jones play Army lifers who fought in Vietnam and who then, in 1968, were reassigned to ceremonial duties at Arlington National Cemetery. They hate the war because they know it's unwinnable, yet their new routine is driving them crazy. Feeling useless, the two heroes have developed an ironic, self-punishing wit. Coppola makes conventional scenes of army banter play with a rich charge of feeling. **9**

IN THE REALM OF THE SENSES—(1 hr. 55 min.; 1976) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. **813**

JULIET OF THE SPIRITS—(2 hr. 28 min.; 1965) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure from the neorealist subject matter of his earlier works. The film delves into the fantasies of a middle-aged woman, played by Fellini's wife, Giulietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. **8**

LET THERE BE LIGHT—(1946) John Huston's documentary about the rehabilitation of soldiers with nervous disorders and psychic wounds suffered during World War II was commissioned and then banned by the War Department. Although the movie depicts the benevolent psychiatrists practicing spectacularly successful therapy, the Army presumably was appalled by the record of shell-shocked men. Essential viewing for Huston fans, with almost unbearably intimate interviews—the men pour out their guilt, grief, and confusion—that anticipate sixties cinéma-vérité. **2**

LOLITA—(2 hr. 31 min.; 1962) Much better than the reviews indicated at the time. In Stanley Kubrick's adaptation (Nabokov did the screenplay himself), Lolita (Sue Lyon) is a couple of years older, but the book's satirical savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. The last Kubrick film before he became an institution. **2**

O LUCKY MAN!—(2 hr. 53 min.; 1973) The witty and satirical epic of a post-sixties Candide, a triumph for director Lindsay Anderson, writer David Sherwin, and actor Malcolm McDowell. Music by Alan Price. **2**

PATHS OF GLORY—(1 hr. 26 min.; 1957) A first-rate, harrowing military drama about the trial of French soldiers who refuse to take part in a futile, certain-death attack on the Germans during World War I. With Kirk Douglas and Adolphe Menjou. Dir. Stanley Kubrick. **2**

THE ROAD WARRIOR—(1 hr. 34 min.; 1982) The bomb has been dropped, and a few survivors have barricaded themselves into a compound surrounding a refinery, while outside, a roving gang of marauders on motorcycles rapes and pillages. Director George Miller reworks the ingredients of the American Western and some Kurosawa films into this post-apocalyptic wilderness, but the movie, all chases and gladiatorial combats, is brutally monotonous. Starring Mel Gibson as the loner-outsider hero, Max. **2**

SALVADOR—(2 hr. 2 min.; 1986) Oliver Stone's politically irresponsible yet fascinating movie about El Salvador, 1980–1981. His hero is real-life photojournalist Richard Boyle. Down and out in San Francisco, Boyle heads south of the border with an unemployed-D.J. buddy. In San Salvador, the two riff through the day razzing the right-wing toughs they run into. Stone has created a frightening picture of a society in chaos. As Boyle faces death-squad bullies, Stone uses a hand-held camera for a kind of hair-trigger existential filmmaking that is not just good but great. Shot in Mexico. **9**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **502, 504, 511, 611, 636, 709, 715, 716, 721, 814, 901, 930, 932, 933, 968**

STAND BY ME—(1 hr. 27 min.; 1986) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy with body functions, the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the friend who convinces the hero of his story-telling powers, and Kiefer Sutherland as a thuggish older boy. **2**

THE SURE THING—(1 hr. 34 min.; 1985) John Cusack is "Gib" Gibson, an Ivy League freshman with zero sexual confidence. Eager for girls yet scared, Gib sets off for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny. Along the way, he accidentally links up with a girl he already knows at school. Out on the road, she and Gib fight and fight again, and they both lose interest in the sexual partners they set out to see. In brief, *The Sure Thing* is *It Happened One Night Goes to College.* Dir. Rob Reiner. **2**

UNDER THE VOLCANO—(1 hr. 52 min.; 1984) The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the terrors and wild exhilarations experienced by a man of intelligence who is far gone in drink. But try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail. **2**

THE WORLD OF APU—(1 hr. 43 min., 1959) In Bengali, Eng. subtitles. The final third of Satyajit Ray's famed Apu trilogy is the poignant drama of a young intellectual's life—his hungers and struggles, marriage, personal tragedy, and final maturing. A profoundly moving work of realism and subtle cinematic poetry. With Soumitra Chatterji and Sharmila Tagore. **2**

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BROADWAY

Previews and Openings

Friday, September 30

ANYTHING GOES—A revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman (the original book was by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse); directed by Jerry Zaks; Michael Smuin is the choreographer. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Previews now prior to a 10/19 opening. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; tickets for all performances are $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the Mysterious Man, and Robert Westenberg is both Cinderella's Prince and the Wolf, in a musical written and directed by James Lapine, with music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic fairy tales. Featured in the cast are Ben Wright, Barbara Bryne, Pamela Winslow, Kim Crosby, Kay McClelland, Danielle Ferland, Edmund Lyundeck, Joy Franz, and Philip Hoffman; dance by Lar Lubovitch. Tue. through Thur. at 8, Sat. and Sun. at 2, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. Previews now prior to a 10/29 opening. **Martin Beck Theatre,** 302 West 45th Street (947-0033). All major credit cards. **IRLS**

ROZA—Georgia Brown stars with Bob Gunton in a musical with book and lyrics by Julian More (based on Romain Gary's *La Vie Devant Soi*), with music by Gilbert Becaud, and choreography by Patricia Birch; directed by Harold Prince. Set in an immigrant quarter of Paris, story is about a former prostitute who makes her living raising her previous colleagues' children, and about the warm relationship that evolves with one of them. Previews now prior to a 10/1 opening. Previews: Mon. through St. at 8, Wed. and Sat. at 2, $32.50 to $49.50. From 10/6, Tue. through Sat., Wed. and Sat. at 2, Sun. at 3, $32.50 to $47.50.**Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 18 min. All major credit cards.

Friday, October 2

LATE NITE COMIC—Robert LuPone and Teresa Tracy star in Allan Knee's comedy musical about a would-be stand-up comic and his off-again on-again relationship with a ballet dancer. Music and lyrics are by Brian Gari, and the director is Philip Rose. Featured in the cast are Don Stitt, Susan Santoro, Sharon Moore, Michael McAssey, Mason Roberts, Aja Major, Judine Hawkins, Pamela Blasetti, Barry Finkel, Kim Freshwater, Lauren Goler, and Patrick Hamilton. Previews start 10/2 prior to a 10/15 opening. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $22.50 to $37.50, Wed. at 2, $17.50 to $32.50. **Ritz Theatre,** 219 West 48th Street (582-4022). 2 hr. 10 min. **IRLS**

Wednesday, October 7

BURN THIS—John Malkovich and Joan Allen co-star in Lanford Wilson's play about the romance between a married man and a dancer; directed by Marshall W. Mason, and featuring Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. Previews begin 10/7 prior to a 10/14 opening. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 45 min. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $47.50; Wed. at 2, $28.50 to $40. Previews start 10/7 prior to a 10/22 opening. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 40 min. **IRLS**

Now Playing

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Evan Handler, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon.-Sat.(except Thur.) at 8, $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham; opened 3/4/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow; 6/28/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 35 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theatre,** 226 W. 46th St. (246-0102). 2 hr. 35 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. (As of 10/6, Judd Hirsch and Cleavon Little, the original stars, return to the cast for thirteen weeks.) Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Hutton; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. On 11/30, Garry Morris takes over the Colm Wilkinson role. Mon. through Sat. at 8, Sat. at 2, $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Robert Joy are the stars of Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theatre,** 208 West 41st Street (246-0102). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

ABINGDON SQUARE—Maria Irene Fornes's play, set in pre-World War I Greenwich Village, explores the married life of a young girl and an older man; directed by the author. Featured in the cast are Madeleine Potter, John David Cullum, Bernie McInerney, Michael Cerveris, Anna Levine, and Myra Carter. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16 and $18.50; 10/7 through 25. . **American Place Theatre,** 111 West 46th Street (247-0393).

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thur. thru Sun. at 8; $5; through 11/29. **Dramatic Personae,** 25 E. 4th St. (673-3482).

BIRDS OF PARADISE—A musical comedy involving members of an amateur theater group whose lives are changed by a professional actor's visit; book and lyrics by Winnie Holzman, music by David Evans; directed by Arthur Laurents. Featured in the cast are Barbara Walsh, John Cunningham, Jonathan Simmons, Todd Graff, Mary Beth Peil, Crista Moore, Donny Murphy, and Andrew Hill Newman. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; from 10/2; $21.50 to $26. **Promenade Theater,** Broadway at 76th Street (580-1313).

BLACK MEDEA: A TANGLE OF SERPENTS—Robert Sedgwick plays the role of Jerome in Ernest Ferlita's play, set in 19th-century New Orleans. The action parallels the Euripidean storyline and is a retelling of the classic Greek tragedy. Essene R stars; director is Ken Lowstetter, and music and percussion is designed by Bonnie Devlin. 10/1 through 4 at 8 p.m.; $12. **Aronow Theatre,** City College of New York, 136th Street and Convent Avenue (289-3281).

BOUNCERS—John Godberg's play about Britons at play; directed by Ron Link. With Adrian Paul, Anthony LaPaglia, Gerrit Graham, Dan Gerrity. Mon. thru Thur. at 8; Fri. at 8 & 11, Sat. at 7 & 10; $20–$26.**Minetta Lane Theater,** 18 Minetta Lane (420-8000).

THE CHOSEN—George Hearn stars in a musical by Chaim Potok, based on his novel, with music by Philip Springer, lyrics by Mitchell Bernard, directed by Carmen Capalbo. Tue. through Sat. at 8, Wed. at 3, Sun. at 1 and 5:30; $27.50 to $35; from 10/6. **Second Avenue Theater,** 189 Second Avenue (624-1460).

COME BLOW YOUR HORN—A revival of Neil Simon's comedy (to celebrate his 60th birthday) tells of a carefree casanova who wants to teach his kid brother how to follow in his footsteps; directed by Marvin Kahan. 10/1 at 7:30 ($17), 10/2, 3, 8, 9, 10 at 8, 10/3, 4, 10, 11 at 3; $12. **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman,** 450 West 42nd Street (564-8038).

ENO—ON THE MOVE—A young Israeli mime expert, a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Sat. at 8, Sun. at 3 and 7:30; $15. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan St. Theater,** 181 Sullivan St. (674-3838).● ●

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohans' 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Wed.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20. **Playhouse 91,** 316 East 91st Street (831-2000).

HAMLET—Dirk Benedict, Rita Gam, and Douglas Watson star in the Shakespeare play. Tue. through Sun. at 8, Sat. at 3; $20; through 10/3. Presented by Musical Theaterworks at the **Abbey Theatre,** 136 East 13th Street (228-1211).

HAPPY DAYS—Aideen O'Kelly and John Leighton are costars in Samuel Beckett's play, directed by Shivaun O'Casey (the daughter of Sean O'Casey). Through 10/25 (call theater for details). **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

ISLE OF SWANS—Rhonda Wilson stars, with Lindzee Smith and Rosemary Hochschild, in Australian playwright Daniel Keene's play, set in 1900 on a small island where a young woman, apparently deserted by her lover, is left to her fate; directed by Ms. Wilson. Tue. through Thur. at 8, Sun. at 7:30; $18 from 10/6 to 14. From 10/15, Fri. at 8, Sat. at 6:30 and 9:30, Sun. at 3; $24. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. 10/13 through 1/3 (part of NEXT WAVE Festival). A Brooklyn Academy of Music production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from BAM (1-718-636-4100).

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to seek salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 10/18. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

MICE IN THE THEATRE—Jack Ross's comedy, directed by John Monteith, is about a dilapidated mouse-infested Greenwich Village theater (desirable only by virtue of its location) where three diverse bills are booked simultaneously. Featured in the cast are George MacClain, Bill Woods, Alexa Abercrombie, Gaye Studebaker, Richard Pierce, Mark Robinson, Jeremy Black, and Dennis Lee. Tue. through Sat. at 8, Sun. at 3 and 7; $10 and $12.50; through 10/4. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

MOMS—Clarice Taylor stars in the title role in a musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $20 to $27.50. **Astor Place,** 434 Lafayette Street (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theatre** (over the Promenade Theatre), 2162 Broadway (307-7171).

PHILISTINES—The American version of Maxim Gorky's play about a country, a people, a family in turmoil; directed by Aaron Levin. Featured in the cast are Erica Stevens, Will Hare, Lynn Chausow, Jack Betts, June Prud'homme, John Hutton, Tony Carlin, Gregory Chase, Jack Kenny, Margaret Dulaney, Sandra LaVallee, and Ron Orbach. Wed. through Sat. at 8, Sun. at 3; through 10/4; $10. **Perry Street Theatre,** 31 Perry Street (279-4200).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and

10, Sun. at 3 and 7; $24 to $26. **Players Theatre,** 115 Macdougal Street (254-5076).

RIVERSIDE DRIVE—Zipora Spaisman in Miriam Kressyn has adapted this revival of a Yiddish play, with music by Leon Kobrin, about Jewish life in New York in the 1920s; directed by Roger Sullivan. Sat. at 8, Sun. at 2 and 5:30; $14 to $16.10/24 through 1/17. **Folksbiene Theater,** 123 E. 55th St. (755-2231).

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15; 10/30-11/9. **Actor's Outlet Theatre,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela. A cast of seven plus ten musicians has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun.at 3; $30; through 11/29. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200). **IRLS**

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. With Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, Rosemary Prinz. This sweet, small play is entertaining and moving. Tue.-Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. With Larry Pine, Michael Wincott, Robyn Peterson, Linda Atkinson, Peter Onorati, William DeAcutis, Mark Metcalf, Susan Gabriel, and John C. McGinley. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 11/1. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $10 to $20. The Glines at **47th Street Playhouse,** 304 West 47th Street (869-3981).

THEATER COMPANIES

AMERICAN ENSEMBLE COMPANY—Kelly Masterson's *Touch,* directed by John Genke, explores relationships, philosophies, and needs of those afflicted with AIDS, and is set in a former hotel on Laguna Beach. It tells of those who are alone and have only each other for support. Featured in the cast are Robert Petito, Gary Steef, Les Daniels, William White, and Matthew Cloran. Thur. through Sat. at 8, Sun. at 3 and 7; through 10/4; $10. **American Ensemble Company Theater,** 339 East 28th Street (571-7594).

CIRCLE REPERTORY COMPANY—Rafael Lima's *El Salvador,* an examination of six expatriate Ameican journalists fighting their own battles of cynicism and ethics in the capital city. With Zane Lasky, Cotter Smith, Bruce McCarty, John Spencer, Lorraine Morin-Torre; directed by John Bishop. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

EQUITY LIBRARY THEATRE—A revival of George M. Cohan's *The Tavern,* directed by Terrence La Mude. 10/1 through 18. Call theater for details. **Equity Library Theatre,** 103rd St. and Riverside Dr. (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked in a hell of their own making; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a man's journey through a maze of paranoia; from 10/8. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane,** 330 Bowery (677-0060).

LA MAMA E.T.C.—In association with the Licorn Theater and Theater Am Turm (both from Frankfurt, West Germany): *The Temptations of St. Anthony,* a theater piece conceived and directed by Niky Wolcz; featuring Ursula Wolcz, Oswald Gayer, Dan Nutu, and Niky Wolcz himself. It's the story of the cyclic struggle towards the purification of Anthony's soul. Wed. through Sun. at 9; through 10/4; $8. **Theater,** 74 A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Terrence McNally's *Frankie and Johnny in the Clair De Lune;* directed by Paul Benedict. Johnny wants to marry and have a family and Frankie wants no commitments, in this story of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh. 10/13 through 11/22 (phone theater for specifics). **MTC at City Center,** 55th Street between 6th and 7th Avenues (645-5848).

PROMETHEAN THEATRE COMPANY—Triple feature: Dan Roentsch's *The Queen's Bedroom,* with Terry Burns and Kate Stillwell; William Greeley's *The Tail,* with Stephen Byers and Ellen Turkelson; Maggie Kulik's *Origin of Species.* Thur. through Sat. at 8, Sun. at 3; $8; through 10/11. **Theatre 22,** 54 West 22nd Street (719-9812).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche;* Richard Talesnik's *La Fiaca;* Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suiidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Through October. Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue). **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Through 10/11, Veronica Francis's *Passage* which deals with the effects of Alzheimer's disease on the victim's family; $8. Tue. through Sun. at 7. Jerry Strickler performs his one-man documentary, *My Alamo Family,* every Tuesday at 9; $14. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

YOUNG PLAYWRIGHTS FESTIVAL—*Tiny Mommy* and *Sparks in the Park,* two plays by 18-year-old Juliet Garson, and 18-old Noble Mason Smith, produced by the Foundation of the Dramatists Guild. Tue. through Sat., Sat. at 2, Sun. at 3 and 7; through 10/11. Featured in the casts are Michael Patrick Boatman, Cynthia Nixon, Tod Merrill, Oliver Platt, Mary Testa, Jill Tasker, Sylvia Kauders, Nancy Giles, Susan Greenhill, and Doug Hutchison. **Playwrights Horizons Studio Theater,** 416 West 42nd Street (564-1235).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 7. Presented by the Manstage Project at **Shandol Theatre,** 137 West 22nd Street (243-9504).

CAT AMONG THE PIGEONS—Georges Feydeau's farce centering about a suitor who finds himself engaged to two maidens at the same time; directed by Kevin O'Connor. With Melissa Yade, Joseph Callari, Terry Piotrowald, Mary Alice McGuire, Bob Wilkins, Fred Stroppel, Rob Tomberg, Donald Viscardi, Mina Apovian. Wed. through Sun. at 8; $8; through 10/4. **The Courtyard Playhouse,** 39 Grover Street (496-4288).

CHINA DREAM—A play about an actress who comes to America to follow her dreams, written by William Sun and Faye Fei; directed by Peter Schlosser. With Elizabeth Sung, Allan Tung, James Lemonedes. Tue. through Sat. at 8, Sun. at 3; $8; 10/1 through 18. **Henry St. Settlement,** 466 Grand St. (307-7171).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theatre,** 553 West 51st Street (757-3318).

DOUBLE BILL—*Strindberg Tonight,* a comedy by Jan Henson Dow and Robert Schroeder, plus William Lannon's *The Lite Man*; both new, both directed by Michael Hillyer, and both taking place backstage during rehearsals at a small theater. Wed. at 8, Fri. at 7, Sat. at 10; $10; through 10/7. **Wings Theatre,** 112 Charlton Street (645-9630).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's drama of a young black woman as she tries to rise above poverty and illiteracy in the Mississippi Delta; directed by Edward G. Smith. Thur.-Sun. at 7:30, Sat. and Sun. at 3; $8–$10; through 10/25. **New Federal Theatre,** 466 Grand Street (598-0400).

THE GIRL ON THE VIA FLAMINIA—Adapted by Alfred Hayes from his own bestseller depicting the Allied occupation of Rome in 1944; directed by Jon Teta. Featured in the cast are Tony Genfan Brown, Ron Keith, Richard Steinmetz, Lucille Rivin, Joel Pulcini, and Wafa Mzeghet. Fri. and Sat. at 8, Sun. at 2 and 7; $8; 10/2 through 25. **Ernie Martin Theatre,** 311 West 43rd Street (460-8067).

THE GREAT NEBULA IN ORION—A revival of Lanford Wilson's play, directed by Buck Hobbs, in which two women, once classmates, meet again fourteen years after graduation. Tues. through Thur. and Sat. at 7, Fri. and Sun. at 6; through 10/25; $8. **American Nook and Cranny,** 12 Fulton Street (797-9022).

THE LENNY BRUCE REVUE—A burlesque of comedy and dance, written and directed by Fred Baker, based on the routines of the late Lenny Bruce. Featured in the cast are Amelia Prentice, Michael E. Cooke, Veanne Cox, Michael Grieco, Lori Creevay, Miguel Sierra, Joanna Telford, Lisa Gersch, Cyndy McCrossen, and Stan Taffel. Fri. and Sat. at 11:30 p.m.; $8. **Harold Clurman,** 412 West 42nd Street (279-4200).

MURDER AT MANCHESTER HOUSE—A Gothic comedy by Sam and Zelda Schwartz, directed by David Macy, about a murder most foul which takes place on a dark and stormy night. Thur., Fri., and Sat.; through 10/10; $8. **The Actors' Factory,** 149 West 29th Street (594-1494).

NEW WORKS 87'—Ten short plays presented in two bills, by 21 actors, in rotating repertory by Goodwater Theatre Company, 9/30 to 10/10; $8. The playwrights are Jim Luigs, William Robert Nave, Eric Schrode, and Tim Powers. **The Cubiculo Theatre,** 414 West 51st Street (517-0323).

RENO—A one-man play, written and performed by Paul Zimmerman, dramatizes the compulsions of gambling, and its results; directed by Peter Askin. Wed. through Sat. at 8; $10. **Under Acme Theater,** 9 Great Jones Street (582-1098).

THE TAMER TAMED—John Fletcher's obscure Elizabethan comedy, a sequel to Shakespeare's *Taming of the Shrew,* involves Petruchio's second marriage. Featured in the cast are Raphael Nash, Meg Anderson, Steven R. Tracy, and Parvin Farhoody. Tue. through Sat. at 8, Sun. at 7; through 10/4; $10. **R.A.P.P. Arts Center,** 220 East 4th Street (529-5921).

TO KILL A CRITIC—Elizabeth Sharland-Jones's play about a critic's death after he destroys a play and everyone in it. One of the victims–a leading lady, a leading man, the producer, one of the stage crew, or the writer–seeks revenge; directed by the author. Wed.-Sat. at 8, Sat. at 3; $8. **ATA,** 314 W. 54th St. (757-1799).

VINA—The Latin American Theatre Ensemble presents a trilogy of one-act plays by Chilean author Segio Vodanovic, contrasting bourgeois traditionalism, no longer optimistic, with modern lifestyles and hypocrisy; directed by Victor Acosta. Fri. at 8 in English; Sat. at 8 and Sun. at 6 in Spanish; $8; through 11/1. **El Portôn del Barrio,** 175 E. 104th St.(246-7478).

WHAT'S NU?—Glenn Wein's contemporary comedy about religion, roles, and relationships; directed by Mark Harborth. With Avrum Katz, Jane Dewey, Michael J. Currie. Thur. at 8, Sat. at 7, Sun. at 8; $10; through 10/4. **Wings,** 112 Charlton St. (645-9630).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

STEVEN ASSEL—Recent drawings; through 10/17. Staempfli, 47 E. 77th St. (535-1919).

RALPH ALBERT BLAKELOCK/SUSAN ROTH—Paintings by both; through 10/10. Salander-O'Reilly, 22 E. 80th St. (879-6606).

NINA BEALL—Heavily-textured landscape paintings; through 10/1–31. Graham Modern, 1014 Madison Ave. (535-5767).

FRITZ BULTMAN—A retrospective of works by this second-generation Abstract Expressionist and Hunter College professor (1959–63), who died last year; through 10/23. Hunter College, 695 Park Ave. (772-4999).

GRAHAM CAMPBELL—Abstract paintings and large drawings; through 10/8. C.D.S., 13 E. 75th St. (772-9555).

IAN GODFREY—Pottery that is intricately decorated with various real and surreal animal forms, combining Cretan and Christian symbols, by a contemporary British artist; through 10/30. Graham, 1014 Madison Ave. (535-5767).

MELISSA MEYER—Recent small paintings and works on paper; through 10/18. Cecil, 16 E. 72nd St. (517-3605).

OWEN MORREL—Three new sculptures, including "Sea Saw," a twelve-foot long work of bronze, wood, and steel; through 10/17. McCoy, 19 E. 71st St. (570-2131).

ROBERT OHNIGIAN—A series of collages entitled, "Turbans and Perukes"; 10/6–11/3. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

CARL FREDRIK REUTERSWARD—Portraits of artists and writers, plus small-scale models of his sculpture, "Non-Violence"; through 11/6. A.S.F., 127 E. 73rd St. (879-9779).

JOHN WALKER—Recent abstract paintings; 10/1–31. Knoedler, 19 E. 70th St. (794-0550).

VLADIMIR ZAKRZEWSKI—Recent neo-Constructivist paintings and drawings; through 10/10. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

57th Street Area

WILL BARNET—Recent paintings that depict couples and families engaged in such games as squash, golf, and kite-flying; through 10/17. Kennedy, 40 W. 57th St. (541-9600).

CHARLOTTE BROWN/WERNER PFEIFFER—Handmade paper and collages/Collages assembled in a geometric format. Through 10/17. Shippee, 41 E. 57th St. (319-2041).

FREDERICK BROWN—Large-scale portraits of painters and jazz musicians, on canvas and paper; through 10/10. Marlborough, 40 W. 57th St. (541-4900).

HENRI CARTIER-BRESSON—Paintings and drawings from the past fifteen years, including scenes from his window on the Rue de Rivoli in Paris and around his summer home in Provence, plus portraits of family and friends; through 10/17. Herstand, 24 W. 57th St. (664-1379).

LARRY COHEN—Recent paintings of landscapes viewed through windows; 10/6–29. De Nagy, 41 W. 57th St. (421-3780).

FORTUYN/O'BRIEN—Recent works; through 10/10. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

JED GARET—New paintings of abstract configurations; through 10/24. Lelong, 20 W. 57th St. (315-0470).

EDMUND LEWANDOWSKI—Recent hard-edged paintings; 10/1–28. Deutsch, 20 W. 57th St. (765-4722).

GEORGE B. LUKS—Paintings, watercolors, and sketches of street scenes, beggars, children, and coal miners, plus three paintings made for *Vanity Fair,* depicting bawdy life in New York City bars in the early 20th century; through 10/10. Kraushaar, 724 Fifth Ave. (307-5730).

RICHARD MAYHEW—Recent landscape paintings; 9/30–10/31. Midtown, 11 E. 57th St. (758-1900).

ISABEL MCILVAIN—Cast bronze figures and wall reliefs; through 10/14. Schoelkopf, 50 W. 57th St. (765-3540).

ELIE NADELMAN—Works in marble, bronze, wood, and papier-maché from 1906–1935; through 10/31. Janis, 110 W. 57th St. (586-0110).

IRVING PETLIN—Nine recent paintings in a series entitled "Weisswald"; through 10/10. Kent, 41 E. 57th St. (980-9696).

NINA POSNANSKY—Paintings of still lifes, flowers, and figures; through 10/10. 84, 30 W. 57th St. (581-6000).

PAUL RICKERT—Realist paintings and watercolors of landscapes in Maine and Philadelphia; 9/30–10/24. French, 41 W. 57th St. (308-6440).

PETER SAUL—Five large-scale paintings with themes of self-parody, art world parody, and male-female relationships; through 10/24. Frumkin, 50 W. 57th St. (757-6655).

ANTON SCHUTZ—Etchings of American and European cities executed during the 1920's; through 10/17. Harbor, 24 W. 57th St. (307-6667).

RICHARD SERRA—Nine steel prop pieces and six drawings; through 10/24. Pace, 32 E. 57th St. (421-3292). At Castelli, 142 Greene St. (431-6279): three large-scale steel sculptures; through 10/17.

RONALD SLOWINSKI—A selection of paintings from the 'eighties; through 10/17. Drake, 50 W. 57th St. (582-5930).

JIM TOUCHTON—Recent landscape paintings of the Caribbean, plus still lifes of flowers painted in his New York studio; through 10/7. Fischbach, 24 W. 57th St. (759-2345).

JACK YOUNGERMAN—Recent paintings and pastels; through 10/24. 41 E. 57th St. (753-0546).

East Village

DIEGO ARANGO ARANGO—Oil paintings by a Colombian artist; through 10/30. Humphrey, 242 E. 5th St. (529-0692).

LYNNE AUGERI—Monotype photographs that explore the vulnerability of the female artist as model; 9/30–10/18. Greathouse, 157 Ave. B (460-8000).

ROSEMARY CASTORO—New welded steel sculptures derived from the artist's drawings of opera characters created during live performances; 10/2–25. Bromm, 170 Ave. A (533-4233).

NOEL COPELAND/SELWYN GARRAWAY—Ceramic sculptures/Watercolors that depict a dream-like world at dawn and dusk; through 10/14. Sixtosix, 626 E. 14th St. (982-4586).

HENGAME FOULADVAND—Abstract oil paintings with intense colors; 10/1–21. Sixth Sense, 525 E. 6th St. (677-9691).

CATHERINE GILLETTE—Fused glass assemblages; through 10/18. Circleworks, 413 E. 9th St. (533-0354).

AUGUSTUS GOERTZ—New abstract paintings; through 10/11. Capp, 223 E. 10th St. (982-4444).

DAVID ROBBINS—Recent photographic works; through 10/11. 303, 513 E. 6th St. (477-4917).

LEWIS RUDOLPH—Abstract paintings with rich, often textured, surfaces; through 11/1. Sragow, 436 E. 11th St. (477-6284).

MARK STRATHY—New paintings; through 10/18. Sharpe, 175 Ave. B (777-4622).

DAVID WOJNAROWICZ—Recent paintings and a sculptural installation entitled "The Four Elements"; through 10/18. Mansion, 167 Ave. A (477-7331).

SoHo and TriBeCa

MIGUEL BARCELO— Recent paintings; 10/3–31. Castelli, 420 W. Broadway (431-5160).

SEYMOUR BOARDMAN/ELAINE KURTZ—Paintings by both, from the 'seventies to the present; through 10/10. Shapolsky, 99 Spring St. (334-9755).

RICHARD BOSMAN—Recent paintings that consist of two or three vertical panels, with the sea as a subject; through 10/24. Alexander, 59 Wooster St. (925-4338).

ROGER BROWN—Recent narrative paintings that depict a shifting urban landscape; through 10/10. Kind, 136 Greene St. (925-1200).

SCOTT BURTON—Recent furniture sculpture; through 10/24. Protetch, 560 Broadway (966-5454).

LUIGI CAMPANELLI—Paintings of geometric compositions set against seascapes; through 10/18. Shainman, 560 Broadway (966-3866).

DEBORAH DEICHLER—Portraits and still-lifes in oil and pastel; through 10/17. Davidson, 415 W. Broadway (925-5300).

KENNETH DEWEY—A retrospective of multi-media works by this artist who was an early pioneer of "happenings"; through 10/31. Franklin Furnace, 112 Franklin St. (925-4671).

LUCIAN FREUD—Eight etchings, including three nude figure studies, four portrait heads, and a thistle; through 10/10. Alexander, 59 Wooster St. (925-4338).

SONIA GECHTOFF—Fifty works on paper that combine elements of nature and abstraction; through 10/24. Gruenebaum, 415 W. Broadway (838-8245).

DAVID GEISER—Paintings of primitive architectural forms such as boat hulls, huts, and tents; 9/29–10/24. Littlejohn-Smith, 133 Greene St. (420-6090).

SHARON GOLD—Planar geometric paintings and drawings from 1981; through 10/17. Rosenberg, 115 Wooster St. (431-4838).

WILL GORLITZ—Representational paintings that express ideas more closely related to conceptual art and installation work; 10/3–31. 49th Parallel, 420 W. Broadway (925-8349).

MICHAEL HAFFTKA—Paintings of figures in black interiors; through 10/31. DiLaurenti, 383 W. Broadway (925-5100).

RED HAMMOND—Recent paintings; through 10/17. Exit, 578 Broadway (966-7745).

BESSIE HARVEY—Wood sculptures that the artist says are "visions" from God; through 10/17. Cavin-Morris, 100 Hudson St. (226-3768).

BRUCE HELANDER—Collages constructed from vintage newspapers and magazines, wallpaper, and commercial advertisements; through 10/24. Natkin, 395 Broadway (925-4499).

PETER HUTCHINSON—Land sculptures entitled "Earthworks" in his 12th one-man show at this gallery; through 10/3. Gibson, 568 Broadway (925-1192).

RONALD JONES—Large-scale photographs and seven tables based on proposed designs for the conference table used for the Paris peace talks in 1969; through 10/24. Metro Pictures, 150 Greene St. (925-8335).

ED KERNS—Recent paintings; through 10/17. Esman, 70 Greene St. (219-3044).

KOMAR & MELAMID—New multi-panel works that synthesize sculpture, paintings, collage, and relief; through 10/10. Feldman, 31 Mercer St. (226-3232).

SHERRIE LEVINE—Works from 1984 to 1987, including photographs and paintings; through 10/10. Boone, 417 W. Broadway (431-1818).

JAY MILDER—Figurative expressionistic paintings from 1966, in a series entitled "Messiah on the IND and Other Biblical Tales"; through 10/17. Green, 152 Wooster St. (982-3993).

RITA MYERS/GARY NICKARD—Installations by both; through 11/7. Alternative Museum, 17 White St. (966-4444).

GREG O'HALLORAN—Multi-media paintings; through 10/7. Steinbaum, 132 Greene St. (431-4224).

BLINKY PALERMO—Paintings on metal, paintings made with commercially-produced fabrics, wall objects, wall drawings, and paintings, by this artist who studied with Joseph Beuys; through 10/13. Sperone Westwater, 142 Greene St. (431-3685).

PETER PLAGENS—Recent abstract paintings in which single, sharp-edged shapes float precariously on a monochrome ground; through 10/7. Hoffman, 429 W. Broadway, 966-6676).

LUCY SALLICK—Self-portraits on paper; 10/6-31. Einstein, 591 Broadway (226-1414).

NANCY SHAVER—Recent assemblages; through 10/10. Marcus, 578 Broadway (226-3200).

HUGHIE-LEE SMITH—Oil paintings that combine realist and surreal imagery; through 10/17. Kelly, 591 Broadway (226-1660).

JOE SMITH—Sculptural arrangements of found objects; through 10/10. Wolff, 560 Broadway (431-7833).

JEAN-LUC VILMOUTH—An installation that utilizes a chair and a series of photographs; through 10/3. Toll, 146 Greene St. (431-1788).

KAY WALKINGSTICK—Diptych paintings that juxtapose abstraction with landscapes; 10/1-31. M-13, 72 Greene St. (925-3007).

ROBERT YARBER—New paintings; through 10/3. Sonnabend, 420 W. Broadway (966-6160).

AMY ZERNER—Collage paintings that combine fabric, layered veils, beading, and color xeroxes; through 10/24. White Light, 12 White St. (334-0293).

Other

JOHN BREKKE—Recent glass vessels; through 10/11. Glass Workshop, 142 Mulberry St. (966-1808).

IAN HAMILTON FINLAY—An installation; through 10/31. Klein, 611 Broadway (505-1980).

LEE GORDON—Paintings that depict sinister domestic scenes; through 10/24. Grey Gallery, 33 Washington Place (998-6780).

ANDREW MARTIN—Figure paintings; through 10/24. New York Studio School, 8 W. 8th St. (673-6466).

LINDA HORVITZ POST—Pastels and monotypes of underwater scenes; through 10/17. Ryan, 452 Columbus Ave. (799-2304).

TOM WESSELMAN—Laser-cut steel drawings of nudes, still lifes, and flowers; 10/2-24. Cooper Union, Third Ave. at 7th St. (254-7474).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). Paintings, drawings, and sculpture by Blake, De Stael, Giacometti, Klee, Leger, Picasso, Segui, others; through 10/10.

FOURCADE—36 E. 75th St. (535-3980). "In Memory of Xavier Fourcade," with works by Berlant, Chamberlain, De Kooning, De Maria, Mitchell, Morley, Rockburne, others; through 10/17.

HAIME—1000 Madison Ave. (772-7760). Watercolors and gouaches by Botero, Chia, Laraz, Oldenburg, Porter, Szafran; through 10/15.

HAMILTON—19 E. 71st St. (744-8976). New prints by Bailey, Clemente, Fischl, Hunt, Lewitt, Schnabel, Winters, others; through 10/31.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). American prints, by Dow, Lazzel, Nordfeldt, Wright, Zorach; 10/2-11/7.

HIRSCHL & ADLER FOLK—851 Madison Ave. (988-3655). "Art of the Adirondacks," with paintings by Ault, Chambers, Morris; prints by Currier & Ives; glassware, and sculptural works; through 10/10.

KERR—37 W. 57th St. (315-5220). "Trans Era" with works by Cooney Crawford, Kustura, Nagano, Peper, others; through 10/31.

KNOEDLER—19 E. 70th St. (794-0550). Works on paper by David, Ferber, Graves, Goldberg, Gottlieb, Motherwell, Olitski, Smith, Stella; through 10/29.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyant, and others; through 10/10.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Knoebel, Kounellis, Penck, Rainer, Senneby; through 10/15.

STUBBS—835 Madison Ave. (772-3120). Architectural, decorative, and unusual drawings and prints; through 10/24.

57th Street Area

A.C.A.—41 E. 57th St. (664-8300). "Visions of America: Two Hundred Years of the American Genre, 1787-1987," with works by Bellows, Benton, Brown, Grooms, Homer, Marsh, Rivers, Wyeth, others; through 10/24.

BLUM HELMAN—20 W. 57th St. (245-2888). Sculpture by Fisher, Kendrick, Lobe; in the eighth floor gallery, works by Deutsch, Duff, Hunt, Keister, Robbins, Tuttle; through 10/3.

FITCH-FEBVREL—688-8522). Works on paper from the 19th and 20th centuries, by Bresdin, Escher, Martin, Redon, others; through 10/30.

HEIDENBERG—50 W. 57th St. (586-3808). New paintings and sculpture by Chia, Chadwick, Paladino, Otterness; through 10/17.

ROSS—50 W. 57th St. (307-0400). Works by Agostini, Cherry, De Kooning, Glankoff, Lawrence, Sugarman, others; through 10/28.

ZABRISKIE—724 Fifth Ave. (307-7430). "Sculpture From Surrealism," with works by Arp, Bourgeois, Ernst, Ferber, Hare, Miro, Noguchi; through 10/31.

East Village

BRIDGEWATER—208 E. 7th St. (505-9977). "Artists Journals," with works by Dugdale, Gosfield, Zak; through 10/11.

GERSTAD—44 E. 1st St. (777-4058). "Multiformity," with works by Dow, DuLany, Goldberg, Klein, Massa, Vaterlaus; through 10/4.

P.A.C.A.—131 E. 7th St. (517-0937). Works by Howe, Huestis, Merel, Woolery; through 10/25.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970. "Selections from the Artists File," with works by Ball, Cappelletto, Gesualdi, Hawkins, Mann, Mar, Reynolds, Rosmarin, Sun, Gonzalez-Torres, Wilson; 10/1-31.

ART IN GENERAL—79 Walker St. (219-0473), Wed.-Sat. 1-6. Works by Augustine, Cheng, Forrest, Harrison, Main, Smitt, others; through 10/17.

BAER—270 Lafayette St. (431-4774). "Schizophrenia," with works by Dunham, Holzer, Nauman, Salle, Spero; through 10/17.

BEITZEL—113 Greene St. (219-2863). Paintings and sculpture by Fink, Hatch, MacDonald, Stack; through 10/17.

BRANDT—568 Broadway (431-1444). Works by Art & Language, Clegg & Guttman, Fischli & Weiss, Fortuyn/O'Brien, Gilbert & George, Information Fiction Publicité, Ginzel & Jones, Group Material, SITE, Stepanek-Maslin, Tim Rollins & K.O.S.; through 10/17.

CADOT—470 Broome St. (226-7220). "Un Regard Autre," with works by Akin, Ford, Hodges, Ludwig; through 10/31.

CAVIN-MORRIS—100 Hudson St. (226-3768). "Redemption Songs," with works by self-taught black artists, including Jones, Pierce, Traylor, Yoakum, others; through 10/17.

COWLES ANNEX—580 Broadway (370-9700), Tue.-Fri. 12-6, Sat. 1-6, Sun. 12-5. Works by 47 artists who attended Stanford University; through 10/7.

CUTLER—164 Mercer St. (219-1577). Sculpture by Amar, Kopf, McCaslin, Tanaka, Wurtz; through 10/10.

DIA ART FOUNDATION—77 Wooster St. (431-9232). Works selected by Klaus Kertess to benefit "Art Against Aids," by Beuys, Pollock, Smithson, others; through 10/4.

ESMAN—70 Greene St. (219-3044). Suprematist works by Chasnick, Lissitzky, Malevich, Popova, Rodchenko; through 10/17.

GERMANS VAN ECK—420 W. Broadway (219-0717). Assemblages by Armleder, Di Suvero, Kirili, Lipski, Rauschenberg, Segal, Stella, Woodrow; through 10/10.

GLADSTONE—99 Greene St. (431-3334). Works by Knoebel, Le Va, Nauman; through 10/10.

GRASS ROOTS—131 Spring St. (431-0144). "L'Esprit Haitien"—Haitian artifacts related to Voodoo ceremonial life, plus popular objects made from found objects; through 10/4.

HALLER—415 W. Broadway (219-2500). Works by Crossman, Dawson, Holderied, Kaufman, Levinson; through 10/7.

LANG & O'HARA—568 Broadway (226-2121). Works by artists who showed at Documenta this year, including Artschwager, Boltanski, Cragg, Gormley, Kiefer, Kruger, Longo, Serra, others; through 10/10.

LORENCE-MUNK—568 Broadway (431-3555). Peter Blum print editions by Cucchi, General Idea, Marden, Turrell; through 10/10.

MILLIKEN—98 Prince St. (966-7800). New works by Castle, Bennett, Baier; through 10/14.

NICHOLS—83 Grand St. (226-1243). Drawings, models, text, and furnishings for houses designed by four architects from four parts of the country, including Steven Holl of New York, Ron Krueck and Keith Olsen of Chicago, Mark Mack of San Francisco, and Thom Mayne of Los Angeles; 10/6-11/28.

RUBIN—155 Spring St. (226-2121). Monotypes from the Garner Tullis Workshop, by Janowich, Le Brun, Lee, Reed, Scully, Walker; through 10/10.

SIEGELTUCH—568 Broadway (431-3550). "Black," with works by Bourgeois, Fasnacht, Freeland, Kline, Laufer, Muehlemann, Resnick, Stuart, others; through 10/31.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Montreuil, Shultis, Vahlsing, Wilkins; through 10/17.

WALLS—137 Greene St. (677-5000). "Beyond Reductive Tendencies," with works by DiDonna, Judd, Murray, Porter, Snyder, Wilmarth, Zeniuk; through 10/3.

Other

BMW—320 Park Ave. (319-0088). "The Artful Traveller," with works by Azaceta, Barnes, Barlett, Butterfield, Cady, D'Arcangelo, DiGiorgio, Gross, Hockney, others; through 10/31.

CITY—2 Columbus Circle (974-1150). "It's About Time," with Aylon, Fugate-Wilcox, Gellis, Horton, Joseph, Myers, Thatcher, Wagner; through 10/16.

COLD SPRING HARBOR LABORATORY—Cold Spring Harbor, L.I. (516-367-8414). "Nothing But Steel," with works by Bills, Chirino, Ginnever, Rickey, Solbert, Youngerman, others; through 10/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Drawings and watercolors by British artists of the 18th, 19th, and 20th centuries; through 10/24.

56 BLEECKER—56 Bleecker St. (219-8836). "Great Expectations," with works by Gillmore, Marquez, Rule; through 10/10.

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ART

FLUSHING—136-73 41st Ave., Flushing (718-463-7700), Wed.-Sat. 10-5. Works on paper by Mateo, Suenos, Triana, Truss; through 11/7.

GOOD—39 Great Jones St. (420-9063). "Stimulation," with works by Barney, Dryer, Lucas, Negroponte, Row, others; through 10/10.

GREY ART GALLERY—33 Washington Place (998-6780). "Morality Tales: History Painting in the 1980's," with works by Applebroog, Coe, Fischl, Golub, Nerdrum, Tansey, Witkin, others; through 10/24.

I.B.M.—Madison Ave. at 56th St. (407-6100). "Postmodern Visions: Contemporary Architecture 1960–1985," with drawings, renderings, and models by Gehry, Graves, Isozaki, Johnson, Moore, Rossi, Sottsass, Stern, Tigerman, Venturi, others; through 11/7.

LEDIS FLAM—108 N. 6th St., Brooklyn (718-388-9055), Wed.-Sun. 12-6, Thu. 12-9. "Actualities," with works by Gimblett, Jones, McKeown, Smith, Sofer, Wurtz; through 10/11.

PELLICONE—47 Bond St. (475-3899). Works by Bjugan, Moore, Wehringer; 10/4-24.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).

CAPTAIN ALFRED G. BUCKHAM—Aerial photographs taken between 1915–1931; through 10/17. Photofind, 138 Spring St. (334-0010).

JED DEVINE—102 Palladium prints of the Bethesda Terrace in Central Park; through 10/18. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

HAROLD EDGERTON—Photographs of high-speed images, many of which are included in the book, "Stopping Time: The Photographs of Harold Edgerton," (published by Abrams, October 1987), by this M.I.T. Professor Emeritus who invented the electronic flash; through 10/17. Sander, 51 Greene St. (219-2200).

JOHN GOSSAGE—"Stadt des Schwarz"—a series of large-scale black-and-white photographs; thorugh 10/10. Castelli Graphics, 4 E. 77th St. (288-3202).

FLORENCE HENRI—Large-scale photographs on canvas, including her self-portrait of 1928; through 10/24. Prakapas, 19 E. 71st St. (737-6066).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Tropism: Photographs by Ralph Gibson"—a 30-year survey of Gibson's early work; through 10/25 . . . "Elliot Schwartz: Nocturne for Drums"—fragments of sculpture and machinery, stone and metal work, death masks and shrunken heads; through 11/15.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.-Fri. 11-6, Sat. 12-5. Free. "André Kertész: Diary of Light"; through 11/7.

JOHN KENNARD—Large-scale black-and-white photographs of baseball games and players; through 10/10. Harris, 383 W. Broadway (431-3600).

LIEBERMAN & SAUL—155 Spring St. (431-0747). "The Photomontage in Spain: 1930–1980," with works by De Lekuona, Fontcuberta, Masana, Pic, Renau, Sanchez, others; 10/6-11/14.

HELEN LEVITT—A retrospective of photographs, including life on the streets of New York in the late 30's, portraits, prints from her 1941 trip to Mexico, and color work from 1959 to the present; through 11/7. Miller, 138 Spring St. (226-1220).

SALLY MANN/MARK FELDSTEIN—Recent photographs taken with an 8 x 10 view camera, in a series entitled "Family Pictures"/Photographic triptychs of still life, interiors, serial imagery, and night scenes; through 10/12. Pfeifer, 568 Broadway (226-2251).

GJON MILI—Vintage photographs, some from the photographer's own personal collection, of Picasso, Casals, Ellington, Krupa, and other celebrities; through 10/30. Life, Room 28-58, Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment only.

PACE/MACGILL—11 E. 57th St. (759-7999). Recent works by Victor Schrager that consist of several bright, monochromatic photographs adhered to large sheets of colored Formica. Photographs taken at 57th Street and Fifth Avenue, by Frank, Gilden, Lanzano, Pagnano, Winogrand, others; through 10/10.

DAVID PLAKKE/TIM VALLENDER—A portfolio of photographs produced through the collaborative efforts of photographer Plakke, and Vallender, who is congenitally blind; through 1/12. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

JOHN SCHLESINGER—Large black-and-white photographic works that incorporate images from film and real life; through 10/11. Neale, 320 Lafayette St. (431-5077).

MICHAEL STEIN—Black-and-white photographs of his neighbors in Brooklyn; through 10/6. Henry Street Settlement, 466 Grand St. (598-0400).

TWINING—568 Broadway (431-1830). Recent works by Daniel Brush, and photographs by André Kertész entitled "Les Femmes"; through 10/30.

LEE WEINER—Portraits by a Los Angeles-based photographer, who began his career in 1949 as a staff photographer for the *Los Angeles Times;* through 10/17. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

THE KITCHEN—512 W. 19th St. (255-5793). 10/6-11 at 8:30, 10/4 at 4 only: Eiko and Koma in "By the River." $10.

LA MAMA ETC.—74A E. 4th St. (475-7710). Wed.-Sun., 10/1-18, at 7:30: Kit Fitzgerald and Peter Gordon in "Spectaccalo." $12, $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3:50, seniors and students $1:50. (Free Tue. 5-8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, $3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/88: "The Second Emerging Expression Biennial: The Artist and the Computer." through 5/88: "Beginnings: Selections from the Permanent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . "Celebration of Newly Installed Period Rooms" . . . Reinstallation of Egyptian Galleries. . . "58 Sculptures by Rodin." . . . Through 10/2: "Andrew Topolski: A Sound Measure/Beam Rider Epilogue." Through 10/26: "European Ceramics from the Reverend Alfred Duane Pell Collection." Through 11/8: "Hiroshige and Hokusai." Through 11/30: "Jacob Lawrence, American Painter." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 12/88: "The Hillman Foundation Collection of Modern French Painting."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50. Through 1/88: "Perspectives: Angles on African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun.

noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 10/25: "Emerging Artists 1978–1986: Selections from the Exxon Series." Through 11/1: "Jan Dibbets."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912–1987." Through 1/88: "The Dreyfus Affair: Art, Truth, and Justice."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . ."Renaissance Revival Sitting Room, Meriden, Conn. (1868–70)." . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library. . .Lila Acheson Wallace Wing . . . "The Arts of Japan." . . ."The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts.". . . "Boscoterecase: Wall Paintings from Ancient Rome." Through 10/31: "Edward Weston: A Centennial Retrospective." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/88: "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. "Major Manuscript of Mozart's Numbered Symphonies. Through 10/25: "English Bookbindings."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 9/24: "Rod Serling: Dimensions of Imagination." Through 9/26: "Elvis Presley: The Television Work."

MUSEUM OF HOLOGRAPHY—11 *Mercer St.* (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": Permanent exhibition on the history and development of holography.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 10/13: "Projects: Tom Otterness." Through 11/8: "Surrealist Prints from the Museum of Modern Art." Through 11/8: "Projects: Louise Lawler." Through 11/29: "Henri Cartier-Bresson: The Early Work."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $2; seniors and students $1. "Art and Artifacts From North and South America, Ancient to Modern." Through 11/8: "Shawnee Home Life: The Paintings of Earnest Spybuck." Through 12/1: "I Need No Blanket: Hide Robes from the Great Plains." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/15: "Ferdinand Hodler: Landscapes."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 11/8: "Bruce Nauman Drawings: 1965-1986." Through 11/8: "Betty Goodwin: New Work." Through 11/8: "The Navigator's Encyclopedia."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry." Through 11/15: "The Wagstaff Collection of American Silver." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 10/31: "Douglass Morse Howell: Papermaker." Through 11/12: "Recent Acquisitions." 10/2–4/88: "Know These Lines." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 10/17: "Max Waldman: Photographer." **Schomburg Center,** 515 Lenox Ave. at 135th St. (862-4000). Through 3/88: "Marcus Garvey: The Centennial Exhibition."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/4/88: "Spilled Nightmares, Revelations and Reflections, Emilio Cruz's paintings"; "Bill Hudson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Collins Chace."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 10/4: "Cindy Sherman's Photography." Through 10/18: "Red Grooms." Through 11/8: "Craig Kauffman: Wall Reliefs from the Late 1960's." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905–1944." 10/2–12/10: "Stuart Davis: An American in Paris."**Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 11/4: "Contemporary Diptychs: Divided Visions."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 10/1 at 10 a.m. and 2: "American Watercolors, Drawings, Paintings, and Sculpture of the 19th and 20th Centuries." On view 9/30. **Christie's East—**219 E. 67th St. (606-0400). 9/30 at 2: "Art Nouveau and Art Deco. 10/6 at 10 a.m.: "Furniture, Decorations, and Paintings." On view 10/2–5.

DOYLE—175 East 87th St. (427-2730). Next sale 9/30 at 10: "Fine English and Continental Furniture, Decorations, and Paintings."

GREENWICH—110 E. 13th St. (533-5550). 9/30 at 12: "Furniture, Paintings, Decorations, and Oriental Rugs.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/6 at 10:15 a.m. and 2: "Arcade Auction: Modern and Contemporary Paintings." On view 10/1–5.

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 30

TRIBUTE TO JUDY GARLAND/NAT "KING" COLE—Jeanne Leonard, Walt Maddox. Benefit for Joan Leonard Dance Studio. Carnegie Hall at 7:30. $15–$30.

KURT WEILL FESTIVAL—St. Luke's Chamber Ensemble, Julius Rudel conductor; baritone Franz Mazura, violinist Naoko Tanaka. A suite from *Three Penny Opera;* songs from *Happy End*; Concerto for Violin and Winds. Merkin Concert Hall at 8. $15.

ALAN SORVALL—Classical and flamenco guitar. Weill Recital Hall at Carnegie Hall, at 8. $8.

DAN FOGELBERG—Radio City Music Hall at 8. $20, $25.

BLAIR STRING QUARTET—Bartok's String Quartet No. 2; Beethoven's Quartet in A minor, Op. 132; New York premiere of George Tsontakis's String Quartet No. 3, *Coraggio*. 92nd St. Y at 8. $7.50–$10.

KIMATI DIMIZULU/KOTOKO SOCIETY—Traditional African music: "Sankofa." American Museum of Natural History, Central Park West at 79th St. (769-5800), at 7:30. Adults $3.50, children $1.50.

VILLAGE CHAMBER ORCHESTRA—Greenwich House Music School, 46 Barrow St. (south of Sheridan Square), at 8. $5.

MARGO McLEAN, soprano/**DAN FRANKLIN SMITH,** pianist. Nicholas Roerich Museum, 319 West 107th St.(864-7752), at 8. Free.

RUTH ANN LIEF, cellist/**FRANK MARTORI,** pianist. Sonatas by Eccles, Debussy, Shostakovich. Lehman Center Recital Hall, Bedford Park Boulevard West (960-8211), Bronx, at 12:30. Free.

NEW YORK CITY ARTISTS COLLECTIVE—Works by Butch Morris, Tom Bruno, David Weinstein. Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9. $6.

BETH SUSSMAN—Citicorp Center Market, Lexington Ave. and 53rd St., at 1. Free.

ZAIDEE PARKINSON, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

MIDTOWN JAZZ AT MIDDAY—Daryl Sherman, Ronnie Whyte, Arthur Siegel, Barbara Lea, Judy Niemack, Wes McAfee, Dick Sudhalter. Saint Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

TRIO MUSICA HISPANA—Works of Spanish American and Latin composers. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $9.

KENNY ROGERS—Westbury Music Fair, Brush Hollow Road, Westbury, L.I. (516-333-0533), at 8. $30.

Thursday, October 1

NEW YORK PHILHARMONIC, Kurt Sanderling, conductor. Mozart's Overture to *Don Giovanni*; Schumann's Cello Concerto; Brahms' Symphony No. 4. Avery Fisher Hall at 8. $7.50–$35.

POPS AT CARNEGIE HALL—Tonkunstler Orchestra of Vienna: Alfred Eschwe conductor; soprano Gail Dobish, violinist Manfred Geyrhalter, cellist Raphael Flieder. Works by Mozart, Beethoven, Weber, Haydn, Josef, J. Strauss. Carnegie Hall at 8. $12.50–$23.

DEATH OF LOTTIE SHAPIRO, Jed Distler composer/pianist, Andrew Thomas conductor; sopranos Brook Hedick, Dora Ohrenstein, Christine Schadeberg, Sheila Schonbrun. Merkin Concert Hall at 8. $15.

IK-HWAN BAE, violinist/**JONATHAN FELDMAN,** pianist. Stravinsky's *Suite Italienne;* Doppmann's Evensong for Violin Solo (New York premiere); Mozart's Sonata in B flat Major. 92nd St. Y, at 8. $7.50–$10.

BILLY BANG—Kraine Club Gallery, 85 E. 4th St., at 9:30. $6.

THE CHAMBER PLAYERS OF THE LEAGUE/ISCM—Jazz. Symphony Space, Broadway at 95th St. (864-5400), at 8. $8.

BARGEMUSIC—Violinist Hamao Fujiwara, cellist Ko Iwasaki, pianist Irma Vallecillo. Schubert's Sonata for Cello and Piano; Beethoven's Piano Trio in c minor. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

ANNETTE CELINE, soprano. "Think Thursday Concerts" at the Green, JASA Hexter Building, 40 W. 68th St., at 1. Free.

HIGHLIGHTS IN JAZZ—Doc Cheatham, Harlem Blues and Jazz Band, Judy Carmichael. New York University's Loeb Student Center, 566 LaGuardia Place (998-4999), at 8. $8.50.

KENNY ROGERS—See 9/30.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor. Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

Friday, October 2

NEW YORK PHILHARMONIC—See 10/1. Today at 2.

THIRD WORLD/TOOTS AND THE MAYTALS—Reggae. Radio City Music Hall at 8. $20.

THE STATE CHOIR OF ARMENIA—100-member choral group. Works of Armenian and international composers. Avery Fisher Hall at 8. $10–$40.

FREDDIE REDD ENSEMBLE—Kraine Club Gallery, 85 E. 4th St., at 10:30. $6.

DENNIS DOUGHERTY, singer/guitarist. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

MARTY FINK, singer/songwriter. The Good Coffee, 53 Prospect Park West, Brooklyn (718-768-2972, only Fri. after 8 p.m.), at 9. $4.

KENNY ROGERS—See 9/30.

Saturday, October 3

NEW YORK PHILHARMONIC—See 10/1.

THE STATE CHOIR OF ARMENIA—See 10/2. Today at 2.

JON BRIGGS, pianist. Works of Schumann, Chopin, Prokofiev, Saint-Saens, Liszt, Wagner/Liszt. Carnegie Hall at 8. $12–$20.

JAIME LAREDO, violinist/**CAROLINE STOESSINGER,** pianist. The complete Schubert sonatinas for violin and piano. Cathedral of St. John the Divine, 1047 Amsterdam Ave. at 112th St. (662-2133), at 8. Free.

RONNIE I's DOO-WOPP PARTY, VOLUME II—Speedo and the Cadillacs, The Dubs, The Wrens, The Bob Knight Four, Yesterday's News. Symphony Space, Broadway at 95th St., at 8. $15.

JOEL MARTIN, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1.

FREDDIE REDD ENSEMBLE—See 10/2. Today at 9.

V.G. JOG AND SHANKAR/ANAND GOPAL BANERJEE/RAMNAD V. RAGHAVAN—Music of North and South India. Triplex Theater, Manhattan Community College, 199 Chambers St., at 8. $12.50–$20.

SEAMUS EGAN/EILEEN IVERS—Irish musicians. The Eagle Tavern, 14th St. at 9th Ave. (924-0275), at 9, 10:30. $5.

JON HENDRICKS AND COMPANY—Salute to Nat "King" Cole. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $10.

KENNY ROGERS—See 9/30. Today at 5, 9.

Sunday, October 4

MOSCOW VIRTUOSI, Vladimir Spivakov violinist/conductor; pianist Vladimir Krainev, oboist Alexei Utkin, trumpeter Stephen Burns. Bach's Concerto for Violin and Oboe in D minor; Shostakovich's Concerto No. 1 for Piano, Trumpet and Orchestra; Tchaikovsky's Serenade in C for Strings. Avery Fisher Hall at 3. $10–$20.

ROTTERDAM PHILHARMONIC, James Conlon, conductor; pianist Bella Davidovich. Martinu's *Three Frescoes of Piero della Francesca;* Rachmaninoff's *Symphonic Dances;* Tchaikovsky's Piano Concerto No. 2 in G. Carnegie Hall at 8. $14–$25.

NORTH CAROLINA SYMPHONY, Gerhardt Zimmermann, conductor. Composer Robert Ward's 70th birthday, all-Ward program. Carnegie Hall at 3. $11–$20.

S.N.U. SYMPHONY ORCHESTRA, John K. Hyun conductor; pianist Soo Jung Shin. Merkin Concert Hall at 8. $15.

CHINESE MUSICAL ARTS—Merkin Concert Hall at 3. $8.

COMPLETE PIANO SONATAS OF BEETHOVEN—Richard Goode, pianist. 92nd St. Y at 3. $12.50.

DANNIELA SIKORA, soprano/**NYELA BASNEY,** pianist. Metropolitan-Duane United Methodist Church, 7th Ave. at 13th St., at 3. Free.

MUSIC AT ST. FRANCIS—St. Francis of Assisi Chamber Choir. Haydn's *Salve Regina, Hymnus de Venerabili;* Mozart's *Missa Brevis* in F. St. Francis of Assisi Church, W. 31st between 6th and 7th., at 3. Free.

ALICE PARKER, composer/conductor. Open sings celebrating the Feast of St. Francis. Cathedral School Music Room, Amsterdam Ave. at 112th St., at 4. Free.

BARGEMUSIC—See 10/1. Today at 4.

MUSIC OF THE ANDES WITH INKHAY—Folk music by five musicians playing twenty-six instruments. Prospect Park Picnic House, Prospect Park West at Third St., Brooklyn, at 3. $5.

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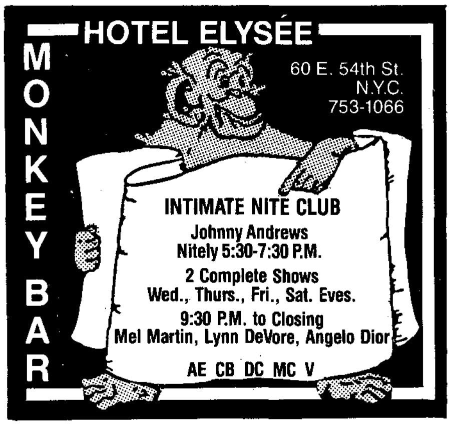
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KENNY ROGERS—See 9/30. Today at 3, 7.

Monday, October 5

NATHAN GOLDSTEIN, violinist. Lincoln Center Library at 4. Free.

ROYAL PHILHARMONIC, Andre Previn conductor. Berlioz' Overture to *Beatrice and Benedict*; Debussy's *La Mer*; Elgar's Symphony No. 1. Carnegie Hall at 8. $15–$30.

URSULA MAMLOK—Merkin Concert Hall at 8. $8.

PINK FLOYD—Rock concert. Madison Square Garden at 8. $22.50.

KITARO, Japanese synthesist/composer. Radio City Music Hall at 8. $20.

LUKAS FOSS—"Composers and Company" series at Town Hall at 8. $10.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor. Rockaway Park Senior Center, 121-16 Rockaway Beach Blvd., Queens, at 1:15. Free.

Tuesday, October 6

NEW YORK PHILHARMONIC—See 10/1.

CARLOS BAPTISTE, violinist/**BRADLEY PFALLER,** pianist. Lincoln Center Library at 4. Free.

THE PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; pianist Malcolm Frager. Ligeti's *Lontano;* Weber's Piano Concerto No. 1; Bruckner's Symphony No. 6. Carnegie Hall at 8. $14–$24.

MUSIC TODAY, Gerard Schwarz conductor; mezzo-soprano Cynthia Rose, soprano Carol Webber. Druckman's *Lamia;* Harvey's *Song Offerings;* Herbolsheimer's *In Mysterium Tremendum.* Merkin Hall at 8. $10.

Pink Floyd—See 10/5.

R.E.M.—Radio City Music Hall at 8. $20.

LEONIDAS KAVAKOS, violinist. Works of Franck, Bach, Ysaye, Ravel, Paganini. 92nd St. Y at 8. $7.50–$10.

NEW YORK MUSIC ENSEMBLE—Marymount Manhattan Theatre, 221 E. 71st. St., at 8. $8.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor. Menorah Home, 1516 Oriental Blvd., Brooklyn, at 2:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—September 21–April 16, 1988. Tickets, $16–$95. 9/28 at 8: Donizetti's *L'Elisir d'Amore*, Ralf Weikert conducting; Sona Ghazarian, Upshaw, Bergonzi, Schexnayder, Fissore. 9/29 at 8: Verdi's *Otello*, Levine conducting; Te Kanawa, Kraft, Domingo, Silvano Carroli, Sotin, Glassman. 9/30 at 8: Massenet's *Manon,* Rosenthal conducting; Malfitano, Cole, Laciura, G. Quilico, Van Allan. 10/1 at 8: Strauss's *Ariadne auf Naxos,* Levine conducting; Norman, Battle, Troyanos, King, Merritt, Upshaw, Bean, Cole, Laciura, Glassman, Prey. 10/2 at 8: Donizetti's *L'Elisir d'Amore,* Weikert conducting; Ghazarian, Upshaw, Bergonzi, Schexnayder, Fissore. 10/3 at 1:30: Massenet's *Manon;* same as 9/30. 10/3 at 8:30: *Otello,* Levine conducting; Te Kanawa, Domingo, Diaz, Sotin. 10/5: *Ariadne auf Naxos.* 10/6: *Manon.*

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 9/29 at 8: Argento's *Casanova* (in English), Bergeson conducting; Munro, Walker, Marsee, Castle, Nolen, Smith, Willson. 9/30 at 8: Puccini's *Turandot*, Boncompagni conducting; Kelm, Spacagna, West, Doss, Parcher, Siena, Green, Yule, Ferrier. 10/1 at 8: Mascagni's *Cavalleria Rusticana*, Comissiona conducting; Richards, Beavon, Russell, Paglialunga, Wangerin. 10/2: no performance. 10/3 at 2: Sondheim's *Sweeney Todd* (in English), Coleman conducting; Mitzman, Powell, Almy, Wexler, Groenendaal, Johanson, McKee, Lankston, Siena. 10/3 at 8: Sondheim's *Sweeney Todd* (in English), Coleman conducting; Castle, Munro, Austin, Nolen, Groenendaal, Johanson, Roy, Lankston, Siena. 10/4 at 1: *Sweeney Todd*: same as 10/3 at 2. 10/4 at 7: *Sweeney Todd;* same as 10/3 at 8. 10/6 at 8: Mascagni's *Cavalleria*

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Other

LA CALISTO, by Francesco Cavalli. Opera at the Academy production, directed by David Alden, conducted by Paul Echols, designed by Donald Eastman. This is the New York premiere of Jennifer Williams Brown's musical edition. 419 Lafayette St. (677-8960). 9/29, 10/1, 3 at 8. $25.

LAMPAS OPERATIC VIGNETTES EXTRAORDINAIRE—Highlights from Verdi's *Don Carlo.* Christ and St. Stephen's Church, 120 W. 69th St. (787-3362). 9/29, 10/6 at 7:45. $7.

THE TWO SIDES OF LOVE AND FATE—Two chamber operas by The American Chamber Opera Company: Westergaard's *Mr. and Mrs. Discobbolos* and Harbison's *A Full Moon in March.* Marymount Manhattan Theatre, 221 E. 71st St. (781-0857) 10/2, 3, 9, 10 at 8. $10.

REGINA OPERA COMPANY—Operatic concert. Regina Hall, 65th St. and 12th Ave., Brooklyn. 10/4 at 4. $3.

DANCE

Martha Graham Dance Company

CITY CENTER—10/6 at 7. Tickets $500–$1000. Opening night gala of the dance company's 61st season. Guest artists **Mikhail Baryshnikov** and **Rudolf Nureyev** will perform *Appalachian Spring*, with score by Aaron Copland. Also on the agenda: *Temptations of the Moon; Errand Into the Maze; Acts of Light* (Helios section); Denishawn/Graham solos.

Feld Ballet

JOYCE THEATER—9/29 at 7. Tickets $25–$200. Gala opening night performance of the Feld Ballet. Dances include: *The Consort, A Dance for Two, Embraced Waltzes.* Children from the New School for Ballet will perform a section from *The Jig is Up* and do a technique demonstration. 9/30 at 8: *The Consort, Embraced Waltzes, Skara Brae.* 10/1 at 8: *Tzaddik, Echo, Embraced Waltzes, The Jig is Up.* 10/2 at 8: *Tzaddik, Echo, Embraced Waltzes, The Jig is Up.* 10/3 at 8: *Aurora II, Adieu, A Dance for Two, The Consort.* 10/4 at 2: *Tzaddik, Echo, Embraced Waltzes, The Jig is Up.* 10/4 at 7:30: *Meadowlark, Over the Pavement, Skara Brae.* 10/6 at 8: *Tzaddik, Echo, Embraced Waltzes, The Jig is Up.*

Other

NEW YORK STATE THEATER—"Dancing For Life." Tickets, $500–$1000. Benefit for AIDS care, research, and education by thirteen dance companies including: The Alvin Ailey American Dance Theatre, American Ballet Theatre, Merce Cunningham Dance Company, Dance Theatre of Harlem, Laura Dean Dancers and Musicians, Feld Ballet, Martha Graham Dance Company, The Joffrey Ballet, Lar Lubovitch Dance Company, Mark Morris Dance Group, New York City Ballet, The Paul Taylor Dance Company and Twyla Tharp Dance. 10/5 at 8.

AGLAIA DANCE PRODUCTIONS—The New York Choreographers Alliance. *Common Passions.* Middle Collegiate Church, 50 E. 7th St. at Second Ave. 10/1, 2, 3 at 8:30. $10.

AUTMNDANCE—Midday dance concerts. The Atrium at Continental Insurance, 180 Maiden Lane at Front St., 9/30 at 12:15: Anita Feldman/Body and Sole Tap. Free.

JAPANESE BUTOH DANCE—Post-war dances from Japan. The Asia Society, 725 Park Ave. at 70th St. 9/29, 30 at 8. $20.

MATHILDE MONNIER/JEAN-FRANCOIS DUROURE—Performances of *Pudique Acide* and *Extasis.* Dance Theater Workshop, 219 W. 19th St. (924-0077). 10/1–3, at 8. 10/4 at 3. $8.

VICTORIA MARKS—Premiere of *Java Jumping.* Also: *Armed Response, Relative Variations, What Holds You, Anatomy of a Triangle, A Last Place.* Performance Space 122, 150 First Ave. (477-5288). 10/4, 5, at 9. $8.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

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GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRAND ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/-continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

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S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

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YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC. V.**

Greenwich Village

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed through 9/8. **(E)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. N. Italian. Spcls: linguini or gnocchi ragout, al pesto, or carbonarra, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. **(M)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

ROMA NOVA—166 E. 33rd St. (683-8027). Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free parking with D 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood.

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KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–10:30 a.m. L daily noon–3. **(E)** **St. Regis Grill:** Casual. D daily 5:30–11:30. Cocktails 4–1 a.m.**(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Chãteau Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St. (586-0088). Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale.

Res. sug. L Mon.-Fri. noon-3. D Mon-Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1 a.m.Private parties for 10-200. Free parking from 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Fri. 6-10:30, Sat. 5-10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.-Fri. 11:45 a.m.-3. Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-1 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th-60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat 6-midnight. S Mon.-Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.-Sat. 6-10:30. Closed Sun. **(E)** **AE, DC, MC.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th-58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30-11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon., Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE.**

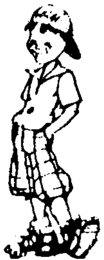
MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper *aux legumes fondants,* Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30-3:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 6-1 a.m. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. **(M-E)** **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B



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PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M) AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M) AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I) AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M) AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M) AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M) AE, CB, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. D daily 6–11. Bar 5–1 a.m. **(M) AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M) AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M) AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M) AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M) AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M) AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M) AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E) AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M) AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M) AE, DC.**

THE LOWELL—28 E. 63rd St. (838-1400). **Pembroke Room:** Casual. Continental. Spcls: warm chicken salad, linguini with shrimps and vegetables, medaillons of veal with morels. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. Tea daily 4–7. Private parties for 50. **(M) AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E) AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M) AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E) AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M) AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I) AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M) AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M) No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M) AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E) AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I) AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M) AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M) AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M) AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D

Mon.-Sat. 6-1 a.m. Private parties 20-100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef *filet with gremolata. Res. sug. L Tue.-Sat. noon-3. Br* Sun. 11:45 a.m.-3:30. D daily 5:45-11. Pianist. Spcl. prix fixe D 5:30-6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 2-11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th-77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild *mushrooms and pignoli, broiled fresh prawns with* rosemary and garlic sauce. Res. sug. D Sun.-Thu. 6-midnight, Fri.-Sat. to 1 a.m. Private parties for 60-120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon-Sat. 5:30-11:30. Pianist Mon.-Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Br Sun. noon-4:30. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.-Fri. 11 a.m.-3. D Sat.-Thu. 3-11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). *Casual. Continental. Spcls: fettuccine* primavera, three alarm chili, quiche. B Tue.-Fri. 9 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun. 11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.-Fri. 11:30 a.m.-4:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30 a.m.-4:30. Pianist nightly from 7. **(M)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th-70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L and D. Spec. D 5-6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: *leg of lamb with roasted garlic and fresh mint,* braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11:30, Sat. 9 a.m.-11:30, Sun. 9 a.m.-5:30, Mon. 6-11:30. Also **1295 Madison Ave., bet. 92nd-93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.-Sat. noon-3. Br Sun. 3-5. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.-Fri. 11:30 a.m.-11, Sat. 3-midnight, Sun. 1-11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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OTHER EVENTS

CELEBRATIONS AND AN ANTIQUES SHOW—The third annual **Blessing of the Animals** at the Cathedral of St. John the Divine (112th St. and Amsterdam Ave.) marks the Feast of St. Francis as part of a day-long celebration, 10/4. An inter-faith service beginning at 11 a.m. features a procession that includes an elephant, a llama, a camel, a parrot, and a donkey—and your own pet of whatever persuasion, who's invited to the services as well; animals will also play a musical role in a performance by the Paul Winter Consort, *Missa Gaia/Earth Mass,* an original liturgy, which incorporates the song of whale, wolf, and bird with dancers, massed choirs, jazz instrumentalists, and human voices; from 1:35 to 5 on the Cathedral grounds, there will be music and drama, vegetarian foods, animal impersonators (along with the real pets), information booths on pet adoption and animals' rights, original plays based on the life of St. Francis, and the J. Popplemeyer Old Fashioned Marionette Theater; and it's important to note that homeless men, women, and children will be special guests in the festivities. It's all free! Call 316-7563 for information . . . And for those of you who are interested in different cultures, don't let this parade pass you by (without watching); it's the **Eight Annual Korean-American Parade,** 10/3, noon–3. The route will be on Broadway, 41st St. to 23rd St. (review stand at 34th and Broadway) and will include 23 floats based on over 5,000 years of Korean folk tradition. See a fan dance, the Korean Farmer's Band, a traditional wedding ceremony, a mask dance, red and blue Korean dragons, and a preview of the 1988 Seoul Olympic Ceremonies; among the other participants will be the Army Band, jugglers, and clowns . . . **Working Boats Weekend** at the South Street Seaport Museum, Fulton St. and the East River, will give us a chance to see how dredges, pilot boats, police boats, and everybody's favorites, the tugs, actually look close up and how they do their important jobs in the city's waterways. They'll be tied up at Pier 16, 10/3 and 4, noon–5, and you can board some of them for a look around and see the film *Little Toot* and other movies; also, children can participate in a "Build Your Own Tugboat" workshop and enjoy the current exhibit, "The Great Liner." Boarding and film showings, and workshop come with museum admission; the rest is free (669-9400) . . . And for all you antique collectors out there, the first major show of the season, the **New York Armory Antiques Show,** promises a broad range of selections and collections; 9/30, 4–9 p.m., 10/1–10/3, noon–9 p.m., and 10/4, noon–6 p.m. at the Seventh Regiment Armory, Park Avenue at 67th St. There will be over 110 exhibitors from across the country as well as from Europe featuring an assemblage of American and continental furniture, including classics from the 17th, 18th, and 19th centuries; also, see oriental rugs, clocks, paintings, toys, jewelry, sculpture, prints, rare books, documents, and much more; admission, $6.

CALENDAR NOTES—**Public Dig,** at Wave Hill Glyndor House, 675 W. 252 St., Bronx. 10/3, 17, and 24, 9 a.m.–4: Join an archaeologist and dig at an historic site in the Riverdale section of the Bronx (free with admission). $2; children, $1. Must Reserve (549-3200) . . . **National College Fair,** at Madison Square Garden Rotunda, Eighth Ave. between 31st and 33rd Sts. 10/4, 10 a.m.–5: A special college exposition for high school seniors, featuring booths and presentations by a variety of colleges. Free . . . **Gospel Festival,** 10/4 at Grant's Tomb, 124th St. and Riverside Drive, 1–7 p.m.; part of the Harlem Fall Festival, each Sunday in October. Free.

SPOKEN WORDS—9/28 at 8 p.m.: Irving Feldman, John Hollander, Pearl Lang, and others will read modern Yiddish poetry in the original and in English. $8; also, hear Octavio Paz, Mexico's foremost poet and essayist, read in Spanish with Eliot Weinberger translating, 10/4 at 8 p.m. $8; 10/5 at 8 p.m.: Actress Claire Bloom will read selections from the novels, diaries, and letters of Virgina Woolf. $10; all programs at the Poetry Center, **92nd Street Y,** 1395 Lexington Ave. (996-1100). Reserve . . . 9/30 at 7 p.m.: "Childhood Emergencies—Part I," a seminar on how to prevent children from having serious accidents; 10/7 at 2: "Glaucoma," a seminar which teaches about early detection of this common eye desease; both programs at **Beth Israel Medical Center,** Podell Auditorium, Main floor, Dazian Pavillion, 10 Perlman Place, between First and Second Aves. and 16th, 17th Sts. Call 420-4247 to register. Free . . . **The Shaw Project** will continue its staged play reading series with *The Doctor's Dilemma,* 9/30 at 7 p.m., at Friends Meeting House, Rutherford Place, between 15th and 16th Sts. and Second and Third Aves. Free. Call 496-8297 to reserve . . . 10/3, 2–5: "The Black Indians of New Orleans," a talk by Dr. Maurice Martinez followed by the screening of his film *The Black Indians of New Orleans,* at **Caribbean Cultural Center,** 408 W. 58th St. (307-7420).$4; children, $2 (reserve).

TOURS

THE BIOGRAPHY OF THE MIDTOWN OFFICE COMPLEX—A four hour tour with the Museum of the City of New York (534-1672; ext. 236). 10/4, before 11 a.m., meet under the clock in the Main Concourse of the Grand Central Terminal, for a tour of the midtown business district which traces the area's growth from 1913 through the present. $10; lunch stop along the way (you buy your own).

ART DECO BUILDINGS—A tour by the Art Deco Society of New York (925-4946). 10/4, 2–5: "Downtown Deco." Meet at the old Customs House, Bowling Green at Broadway, to see the Barclay-Vesey, the Irving Trust, 21 West Street, and 60 Hudson, where the tour ends. $7.

GRAMERCY PARK HISTORIC DISTRICT—A tour of one of New York's most distinguished residential neighborhoods. A walk with Adventure on a Shoestring (265-2663). 10/4 at 3, meet on SW corner of 23rd St. and Lexington Ave. $5.

WALKS WITH MICHAEL LEVIN—10/4, "Bohemian Days in Greenwich Village." Discover the world of art, poetry, freedom, and scandal in the early 20th-century. 1:30–3 p.m.; $7. Phone for meeting place: 924-7187.

NEW YORK WALK-ABOUT—10/4: **Chinatown/Little Italy—Ethnic Contrasts;** meet at either 11 a.m. or 2 p.m., S.W. corner of Broadway and Canal Street; also, 10/4: **Stuyvesant Square/Gramercy Park—Islands of Gentility;** meet at 11 a.m. or 2, N.W. corner of E. 14th St. and Third Ave. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends.) $6.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—10/3 at 1: "Park in Migration: Autumn"—Follow naturalist John Yrizarry to learn about flowers and migrating birds; 10/4 at 1: "Trail of the Waters"—Join Helen Englehardt and discover the ponds, rivers, and lakes in Prospect Park; both walks meet in the Picnic House. $4; children, $2 (each walk). 718-788-8500.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 9/29, 8 p.m.–11 p.m.: "Downtown Jazz in New York City," a tour of jazz clubs where musicians play nightly. $20; 9/30, 9 a.m.–5: "Noguchi and L.I.C. Artists," a tour of the growing artist community of Long Island City including the celebrated Noguchi Museum, the Steel Gallery, Socrates Sculpture Park, and the studios of several emerging artists. $30 (includes a buffet lunch and transportation).

LADY LIBERTY'S MELTING POT TOUR, via bus, with Guide Service of New York (408-3332), 9 a.m.–5:30, Sat. through Oct. Begins with a Staten Island Ferry Ride, and includes Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hassidic community, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register: $43 includes lunch in the East Village.

FULTON FISH MARKET—Early-morning tour lets you watch the fishmongers in action; winds up with a chowder breakfast. 10/1 at 6 a.m.; also third Thu. in Oct.: Meet at the South Street Seaport Museum Children's Center, 165 John St.; must reserve (669-9416). $15.

CENTRAL PARK—10/4 at 10 a.m., meet at Belvedere Castle, 79th St., south of the Great Lawn, for a nature walk and also a talk about birdwatching with Sarah Elliott and the Rangers (bring binoculars and field guides). Free.

HUNGRY PEDALERS—Gourmet Bicycle Tour, 10/4 at 8:15 a.m.: "Staten Island Ramble" (rain date, 10/11). Visits the Italian neighborhood of Rosebank, the Richmondtown Restoration, and scenic routes along the beach in Staten Island (20 miles). Fee: $12, or $20 for two (you buy your own food). Meet at 8:15 a.m. at South Ferry for the 8:30 a.m. ferry (595-5542 or 222-2243). Please note: This tour has a few steep hills.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 10/3, Forest Park, Queens; 10/4, Inwood Park, Manhattan.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 10/4 at 1 p.m., Wetland Walk; 10/6 at 6:30 p.m., Harvest Moon Walk. $3; children, $2 (reserve). Woodland walks, each Sun. at 1; $2. . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): 10/3 at 3, Woods Forest Walk, free with admission; also, a greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 10/4 at 8–10 a.m., an Autumn Bird Walk, with emphasis on songbirds and hawks flying south; at 11 a.m., an Autumn Colors Walk. Free.

URBAN PARK RANGERS—Walks and workshops, free unless otherwise noted. Call borough offices for the weekend lineup: **Bronx:** 548-7070 or 589-0096; **Brooklyn:** 718-287-3400; **Manhattan:** 397-3080; **Queens:** 718-699-4204; **Staten Island:** 718-816-5456.

SPORTS

BASEBALL—**Yankees:** Yankee Stadium, Bronx (293-6000). 9/28–10/1 at 7:30: vs. Boston; 10/2 at 7:30 and 10/3, 4 at 1:30: vs. Baltimore. $8.50, $10.

FOOTBALL—**Giants:** Giants Stadium, East Rutherford, N.J. (201-935-8222). 10/5 at 9: vs. San Francisco . . . **Jets:** 10/4 at 4: vs. Dallas. Giants Stadium, East Rutherford, N.J. (421-6600). Sold out.

HARNESS RACING—Roosevelt Raceway, Westbury, L.I. for the fall meeting, through 10/14 (516-222-2000). 10/1 at 7:30: New York Sire Stakes #26 (3 year-old Filly Trot); 10/4 at 7:30: The Messenger (3-year old Open Pace). Adults, $3; children and seniors, $2.

BOXING—Madison Square Garden Felt Forum (563-8300). 10/1 at 7:30. Continental Middleweight Championship Fight: Ricky Stackhouse vs. Kevin Moey; plus, 8 preliminary bouts. $10–$20.

HOCKEY—**Rangers** Madison Square Garden Arena (563-8300). 10/1 at 7:30 vs. Minnesota in a pre-season game; 10/8 at 7:30: vs. Pittsburgh in a regular season game. $10–$25.

STEPS—Five Kilometer Run for Men and Women—10/4 at 9:30 a.m.: Over 1,500 runners of all ages and paces are expected for this 3.1-mile event through Central Park. Starts at West 72nd St. in Central Park and finishes at West 67th St. on Park Drive in front of Tavern-on-the-Green . . . Also, 10/4 at 9:30 a.m.: **Half Marathon for Women**—Over 1,000 women of all ages are expected for this 13.1-mile event through Central Park which begins at E. 69th St., and East Drive and ends at W. 67th St. on Park Drive. Both events sponsored by the New York Road Runners Club (860-4455). $12; NYRRC members, $9.

HORSE RACING—*Belmont, for the fall meeting, through* 10/19 (718-641-4700). Daily, except Tue.; post time, 1. $3, $5. Featured: 10/3, Cowdin; 10/4, Matron.

CHILDREN

THUNDERCATS LIVE!—Children can enjoy their favorite television characters in this all-new stage musical. 10/2, 10/9 at 7:30; 10/3, 10/10 at 11 a.m. and 3; 10/4, 10/11 at 1 and 5. Madison Square Garden Arena (563-8300). $12.50; $10.

AROUND THE WORLD IN 80 DAYS—The Jules Verne story told by puppets of all kinds. 10/4 at 1 and 3. The Puppetworks, Inc., 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

MAGIC SHOW—*Children, ages 4–10 can enjoy magicians* Brian McGovern and Imam. 10/3 at 2. Mostly Magic, 55 Carmine St. (924-1472). $7.50 (reserve).

CHILDREN'S THEATER—See two children's plays by the Little People's Theater Company. Every Sat. and Sun. at 1:30: *Humpty Dumpty Falls in Love;* at 3: *Sleeping Beauty.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve).

THE FUNZAPOPPIN' MAGIC SHOW—Magic with Michael Taubenslag. 10/4 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve).

CINDERELLA GOES DISCO!—See an updated version of this story, which includes audience participation. Every Sat. and Sun., at 1, 3, and 4:30, through October. South Street Seaport, American Nook and Cranny Theatre, 12 Fulton St. (797-9022). $3; adults, $5. Weekday group performances by special arrangement.

PUPPET THEATER—*Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. by the Papageno Puppet Theater at the West Side YMCA, 5 W. 63rd St. off C.P.W. (874-3297). $4 (reserve).

ALICE IN WONDERLAND—A zany musical version written by Barbara Schaap. 10/4 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, NY (516-599-1982). $5 (reserve).

CHILDREN'S MUSICALS—*The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). $3

ALICE IN WONDERLAND—A new version of the classic tale by the Arena Players. Every Sat. and Sun. at 1, through 10/4. Second Stage Theatre, 296 Route 109, E. Farmingdale, N.Y. (516-293-0674). $4.

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). Through Sept.: "Boys at Sea—Life Aboard the Schoolship St. Mary's." Children can climb into a hammock, taste hard tack, learn ropework skills, and talk to a 19th-century first mate. Hours: 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 10/3, 1–2:30: "Create Leaf Creatures"—Create marvelous creatures from leaves, seeds, and pine needles with the Wiz. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 10/3 at 1:30–3: "Scraps to Stationery"—Learn how to make your own personal paper with a variety of scraps and natural objects. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 9/29 at 3:30: "The Town Mouse and the Country Mouse," a puppet show for ages 3–7 at **Epiphany** branch, 228 E. 23rd St. (679-2645) . . . 10/2 at 4: "Stories and Songs," a program in Spanish and English at **Tompkins Square** branch, 331 E. 10th St. (228-4747) . . . 10/2 at 4: "Puppet Fun Shop," a demonstration of puppet styles from around the world at **Washington Heights** branch, 1000 St. Nicholas Ave. (923-6054) . . . 10/5 at 3:30: "The Singing Sword Hero," a program featuring Chinese folk tales and Chinese legends at **Fort Washington** branch, 535 W. 179th St. (927-3533) . . . 10/6 at 4: "The Impacts," a teen singing group at **115th Street** branch, 203 W. 115th St. (666-9393) . . . 10/6 at 4: "Animal Show," with Theo Brown and his animal friends at **Yorkville** branch, 222 E. 79th St. (744-5821) . . . 10/6, 13, 20, and 26 at 4: "Book Making Workshop," a four-part writing and drawing series for ages 6–12 at **George Bruce** branch, 518 W. 125th St. (662-9727).

SPECIAL EXHIBIT—New York Public Library, **Chatham Square** branch, 33 E. Broadway (964-6598). Tues., 3–8 p.m. and Sats., noon–5, 10/6–11/7: "Waves III: Healing, Belief, and Celebration"—A display of plant specimens, herbs, Hispanic botanica; also, a Chinese altar, and a home Catholic altar; all related to the customs of the Lower East Side and its Chinese, Hispanic, Jewish, and black communities, and all collected by young people ages 10–17, students in Youth From Arts program. Free.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). Opening of the DARTS Program (*Discover Activities Related* to Science) which allows children ages 6 and older and their families to enjoy weekly science workshops. 10/3, 10:30 a.m.–12:30 and 10/4, 1–3: "Bubble Your Pleasure, Bubble Your Fun"—Using a secret soap mixture participants analyze the chemical and physical properties of the bubble. Gigantic suds sculptures are created, and then children will make their own bubble kit to take home. $8, first child and $5 for each additional child (includes materials, take-home items, and admission to the Hall). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 10/3–4 at 1 and 3: "Body Puppets Come Alive"—Transform yourself into a fantastic creature or dress yourself up in a life-sized body puppet; with colorful markers, glue, and materials create a puppet based on you. "Nature Area"—Collection of small animals to observe."Pageant of Puppets,"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn how to use finger puppets, rod puppets, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). 10/1, 8, 15, and 22: "Thursday After-School Nature Program"—Children, grades K–1, can revel in the earth's wonders by attending this series of special programs (must register). Call for times. Free.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 10/3–4: "Textiles and Tales." Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Auditorium; slide talk and gallery hunt: Sun., 1 and 3, Uris Conference Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3 (Classroom II). Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 10/4 at 2: "Magic Theatre"—This acting ensemble performs stories emphasizing communication; 10/5: "Roving Reptiles"; also, "Doctor Dimension and the Rulers of the Universe," a new children's exhibit; includes a colorful environment of materials and objects which helps young people grapple with the fundamental concepts of measurement. Hours: Mon., Wed., and Fri. 2–5; Thu. (special family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Through 10/88: "Tales in Tall Trees," a hands-on interactive exhibit about story-making located in the first floor gallery; listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 9/30: Doug White Trio. 10/1: Patrizia Smith Trio. 10/2, 3: Dakota Staton. 10/4: Lenore Stein Trio. 10/5: George Cotton Trio. 10/6: Patrick Poladian Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 9/30: Nova; Immlators. 10/1: Wild History; Eruption. 10/2: Doctors; Dragons. 10/3: Package; The Shane Gang. 10/4: Steve Holly and Jim Vivino Revue. 10/5: Ed Palermo; Sing Sing. 10/6: Johnathan Best. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/5: Stephane Grappelli, Wed.–Mon. 8:30 and 10:30. 10/6–11: Wynton Marsalis. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/30: Buster Poindexter and His Banshees of Blue. 10/1: Mike's Talent Show featuring Ethyl Eichelberger, Richard Price, Paul Zaloom, Moynihan and Green. 10/2, 3: Betty Carter and Her Trio. 10/6: The Scott Hamilton Quintet; Emily Remler. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/3: Pianist Kirk Lightsey with Red Mitchell on bass. 10/4: Red Mitchell Trio. 10/5–10: Pianist Oliver Jones with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 10/4: Clark Terry and Carrie Smith, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 10/5 at 8 and 10: Bucky and John Pizzarelli, Jr. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/2: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. 10/3: Seamus Egan and Eileen Ivers. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/4: Joe Pass. 10/5: Les Paul Trio. 10/6–11: Astrud Gilberto. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 9/30, 10/1: Tardo Hammer. 10/2, 3: Brooks Kerr. 10/4: Nat Jones. 10/6–8: Walter Norris. **Upstairs:** 10/1 at 8: Tommy Koenig; followed by Shelly Burch at 10. 10/2 at 8: Grace Cosgrove, followed by The High Heeled Women at 10, and Shelly Burch at 11:30. 10/3 at 8: Shavonne Rhodes, followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 9/30–10/3 from 10–3 a.m.: Singer-pianist Marty Phillips with Lonnie Plazico on bass. Sun. and Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 9/30: Janz Kapella; A Boy and His Dog. 10/1: Bam Bam; E.M. Zale. 10/2: Emerald City. 10/3: Y Fly to London. 10/5: Specific Ocean. 10/6: Invisible House; Cody Jaret. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 10/3: Pianist Bill Mays with John Goldsby on bass. 10/4, 5: Pianist Harry Connick Jr. 10/6–10: Pianist Don Friedman with Harvie Swartz on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/10: Jazz/pop singer Mel Torme in *To Fred Astaire and Buddy Rich*. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 9/30: Minus One. 10/1: Chuck Fowler. 10/2, 3: Paquito D'Rivera. **AE, CB, DC, MC.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 9/30: King of the Beat. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Howie Wyeth barrelhouse piano.Tue.: Big Nick Nicholas and his group. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 9/30: Georgia Satellites. 10/2: The Go-Betweens Dash. 10/3: Marillion. 10/4: Warren Zevon - X. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/30: Greg Stier Straight Up. 10/1: Benny and the Bashers. 10/2: Paul Hipp. 10/3: Bobby Bandiera and the Asbury Park All Stars. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 10/4: Art Blakey and the Jazz Messengers. 10/5: Gil Evans' Orchestra. 10/6–11: David Murray Octet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 10/3: Singer Linda Hopkins. 10/6–10: Marlena Shaw. Shows Tue. and Thu. 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 9/30:Spiral Jetty; Wampum; Alice Donut. 10/1: Cynics; Original Sins; Screaming Trees. 10/2: Loup Garou Zydeco. 10/3: Loup Garou Zydeco; Surreal McCoys. 10/4: The Ned Sublette Band; Tijuana Bible. 10/5: Surreal McCoys; Blue Palms. 10/6: Funk Philharmonik. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/30: The Satin Dolls. 10/1: Zart Kabaret. 10/2: Jeanie Ericson. 10/3: After Hours comedy show. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/4: Pianist Tommy Flanagan with George Mraz on bass and Al Foster on drums. 10/5: Mel Lewis and the Jazz Orchestra. 10/6–11: Pianist Steve Kuhn, with Ron Carter on bass and Al Foster on drums. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 9/30–10/4: The Dom Minasi Group. 10/5: Comedy Out of Control with Steve Solis, Jedda Jones and others. 10/7–11: "Big Nick" Nicholas. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 10/3: Pianist Walter Norris with Lisle Atkinson on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 9/30, 10/1: Albert King and Robert Ross. 10/2: Little Queenie and the Percolators plus Loup Garou. 10/3: Robert Gordon. 10/4: Koko Taylor with James Cotton. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Shows at 9, plus Fri.–Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/4: Comedians Hal Spear, Don McEnry, Stanley Ullman, Danny Curtis and Mike Eagan. 10/5–11: Mike Saccone, Scott Bruce, Ben Creed, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 9/30: Magician Torkova and comedian Terry Day. 10/1: Magician Torkova and Terry Day. 10/2, 3: Magician Eric DeCamps and comedian Kent Kasper. 10/6: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/4: Steve Skrovan, Warren Thomas, and Steve Trilling. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 10/17: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Videonightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. 10/4 from 6–10: Vince Giordano and the Nighthawks. (Closed 10/1). **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/30: Celia Cruz. 10/1: Inner Circle Soul-Jahs. 10/2: Tabou Combo. 10/3: Loremil Machado and Sarava Bahia Band. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Singer-pianist Arthur Siegel. 10/30 at 11: Mixed Doubles. Through 10/3, Tue.–-Sat. at 9: Singer Lonette McKee. Through 10/3, Thu.–Sat. at 11: Singer Carl Anderson. 10/6 at 9: Anita Ellis. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Tug Wilson. 10/2, 9 at 9 and 11: Singer-songwriter Nina Murano. **AE, CB, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** Every Wed.–Sat. at 9: *The World of Wallowitch,* musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/30: Barbara Lea sings *Dave Frishberg and Jerry Herman.* 10/1: Rick McKay with Wes McAfee and John Loehrke. 10/2: Betty Rhodes with pianist Chris Bankey. 10/3: Marian Taylor. 10/4: Claiborne Cary with pianist Gregory Toroian. 10/5: Julienne Marie Scanlon with pianist Wes McAfee. 10/6: *Grand Slam* - revue of Murray Grand's music with Claiborne Cary and Gwen Shepherd. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite - Songs of Experience*, musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Wed.–Fri. and Mon. at 8, Sat. at 8 and 11, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 9/30 at 8: Buzz Halliday. 10/1 at 8: Mary Jo Gennaro. 10/2 at 6:30 and 10, 10/3 at 8 and 11: Grace Garland. 10/4 at 7: Vicki McMahon. **AE, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 10/2 at 8: Michael Wright; Adelle Zane at 10:30. 10/3 at 8: Valencia Lyles; Carol McCann at 10:30. 10/5 at 8: Showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 11/7: *Montgomery, Plant and Stritch,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 11/21: Charles St. Paul, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen: (354-4414). One-man Orchestra, Mike Cossi sings and plays every Mon.–Sat. from 7–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Elyse Moore plays Thu.–Sat. at 6 and 9:30, Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through September: Pianist Rob Schneiderman with Mike Formanek on bass. Through October: Pianist Billy Kirsch with Bucky Calabrese on bass. Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–-Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Lee Glantz. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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R	E	C	O	N	■	■	P	U	N	T	■	F	E	S	S	■	E	C	R	U
R	A	K	E	■	D	U	O	S	■	E	V	A	N	S	H	U	G	H	E	S
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RADIO
HIGHLIGHTS

Wed., Sept. 30

3:00/WNCN—Handel: *Water Music:* Suite No. 2 in D and Suite No. 3 in G.

WNYC—Weill: Sym. No. 2.

4:00/WQXR-AM/FM—Smetana: *My Country:* "The High Castle"; **Copland:** *Old American Songs.*

5:00/WNCN—Offenbach: *Orpheus in the Underworld:* Ov.; **Clementi:** Sonata for Piano in F.

6:00/WNCN—Ballard: French Dances for Lute; **Bach:** French Suite No. 5 in G.

7:00/WQXR-AM/FM—Schubert: Fantasia in C, Op. 159.

8:00/WNCN—Debussy: *La Mer;* **G. Sammartini:** Cto. for Organ and Strings in G, Op. 9, No. 3.

WNYC—"New Winds" with Robert Dick, J.D. Parran, Ned Rothenberg, the Dewey Redman Quartet.

8:05/WQXR-AM/FM—Delalande: Troisième Caprice; **Grieg:** Piano Cto. in a.

9:00/WNCN—Balakirev: Sym. No. 1 in C; **Vivaldi:** Cto. for Oboe and Strings in a.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Oct. 1

3:00/WNCN—Telemann: *Getreue Musikmeister:* Highlights.

WNYC—Varese: *Amériques.*

4:00/WQXR-AM/FM—Debussy: *Pour le Piano;* **R. Strauss:** *Der Rosenkavalier:* Waltzes.

5:00/WNCN—Bach: Sonata for Flute and Harpsichord No. 6 in E; **Mendelssohn:** Variations Sérieuses in d, Op. 54.

6:00/WNCN—Wagner: *Tristan and Isolde:* Prelude to Act III.

7:00/WQXR-AM/FM—"Marine Midland Chamber Music Festival." Live broadcast featuring the Chamber Music Society of Lincoln Center.

8:00/WNYC—"The Frick Collection Concerts." The Fresk Quartet. **Haydn:** String Qt., Op. 64, No. 5; **Carlstedt:** String Qt. No. 3; **Debussy:** String Qt..

8:05/WQXR-AM/FM—Brahms: Sym. No. 2 in D.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Leipzig Gewandhaus Orchestra. Kurt Masur, conductor. **Tchaikovsky:** Sym. No. 5 in e, Op. 64.

Fri., Oct. 2

3:00/WNCN—Schubert: Sym. No. 3 in D; **Fauré:** Theme and Variations in c-sharp, Op. 73.

WNYC—Seeger: Suite No. 2.

4:00/WQXR-AM/FM—Punto: Horn Cto. No. 6 in E-Flat; **Schubert:** Waltzes, Op. 18.

5:00/WNCN—Vivaldi: Cto. for Recorder in C; **Sibelius:** *Oceanides,* Op. 73.

6:00/WNCN—Wassenaer: Cto. Armonico in G.

8:00/WNCN—Rodrigo: Concert Serenade for Harp and Orch.; **Bach:** Cto. for 3 Harpsichords in d.

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Haydn: Sym. No. 104 in D, "London"; **R. Strauss:** *Don Juan.*

9:00/WNCN—Piccinini: Toccata à dui Liuti; **Franck:** Sym. in d.

WNYC—Canteloube: *Triptyque.*

9:06/WQXR-AM/FM—The San Francisco Orchestra. Herbert Blomstedt, conductor. **Beethoven:** *Fidelio.*

Sat., Oct. 3

10:00 a.m./WNCN—Gershwin: *An American in Paris;* **Handel:** Sonata for Flute and Continuo in e, Op. 1, No. 1.

WNYC—Mendelssohn: *A Midsummer Night's Dream.*

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Vladimir Horowitz. **Mendelssohn:** Scherzo a capriccio; **Rachmaninoff:** Piano Sonata No. 2 in b-flat, Op. 30; **Chopin:** Barcarolle in f-sharp, Op. 60.

11:00 a.m./WNCN—Chabrier: *Suite Pastorale;* **Haydn:** Sonata for Piano No. 50 in C.

WNYC—Schumann: Cello Cto; **Auric:** *The Wedding on the Hill..*

11:04 a.m./WQXR-AM/FM—Sammartini: Sinfonia in D; **Mozart:** Sinfonia Concertante in E-Flat.

12:00/WNCN—Haydn: Qt. in E-Flat, Op. 76, Op. 76, No. 6; **Saint-Saens:** *Le Rouet d'Omphale,* Op. 31.

WNYC—Prokofiev: Sym. No. 4, Op. 112; **Henze:** String Qt. No. 1.

12:05/WQXR-AM/FM—Schubert: Sym. No. 2 in B-Flat; **Poulenc:** Cto. for 2 Pianos.

1:00/WNCN—Prokofiev: *Romeo and Juliet,* Op. 64: Suite No. 1; .

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **R. Strauss:** *Salome* (Nilsson, Stolze, Wachter, Hoffmann, Vienna Phil./Solti).

5:00/WNCN—Handel: Ov. in D; **Chopin:** *Six Chants Polonaise.*

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Manhattan String Quartet. **Haydn:** Qt. in E-Flat, Op. 20, No. 1; **Shostakovich:** Qt. No. 5 in B-Flat, Op. 91; **Elgar:** Piano Qnt. in a, Op. 84.

6:00/WNCN—Haydn: Cto. for Cello in D, Op. 101; **Beethoven:** "Leonore" Ov., Op. 72b.

7:00/WNCN—Respighi: *Pines of Rome;* **Mozart:** Flute Qt. No. 3 in C.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Andrew Davis, conductor; soprano Marvis Martin, mezzo-soprano Wendy White, tenor David Gordon, bass Terry Cook. **Nielsen:** "Maskarade" Ov.; **Grieg:** Four Norwegian Dances; **Mozart:** Mass in c, "Great."

9:00/WNCN—"Saturday Night Opera." **Mozart:** *The Marriage of Figaro* (Popp, Hendricks, Baltsa, Raimondi, van Dam, Ambrosian Opera Chorus, Academy of St. Martin/Marriner).

9:30/WKCR—"La Scala Sixty Years Ago." Stefan Zucker, host. **Leoncavallo:** *Pagliacci* (Saraceni, Valente, Granforte, Sabajno).

Sun., Oct. 4

10:00 a.m./WNCN—"Classic Guitar." **Various:** *Guitar Works;* **Boccherini:** Guitar Qnt. in E.

WNYC—Leigh: Concertino for Harps and Strings.

11:00 a.m./WNCN—Kreisler: *Caprice Viennois;* **Bach:** Cto. for 2 Harpsichords in C.

WNYC—Great piano sonatas from Haydn to Prokofiev.

12:00/WNCN—Tchaikovsky: *Romeo and Juliet;* **Pasculli:** *Gran Concerto on Motives of "I Vespri Siciliani."*

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; soprano Jessye Norman, mezzo-soprano Reinhild Runkel, tenor Robert Schunk, bass Hans Sotin, Chicago Symphony Chorus. **Beethoven:** Sym. No. 9 in d, Op. 125, "Choral."

WNYC—Brahms: Horn Trio; **Ligeti:** Trio for Violin, Horn, and Piano.

1:04/WQXR-AM/FM—Mozart: Flute Cto. No. 2 in D; **Liszt:** "Dante" Sym.

3:00/WNCN—Grieg: Sonata for Violin and Piano No. 3 in c; **Mozart:** Sonata for Piano No. 10 in c.

3:04/WQXR-AM/FM—The New York Philharmonic. Giuseppe Sinopoli, conductor; soprano Rosalind Plowright. **Ravel:** *Le Tombeau de Couperin;* **Berlioz:** *Death of Cleopatra;* **Scriabin:** Sym. No. 3; **R. Strauss:** *Salome:* "Dance of the Seven Veils."

4:00/WNCN—Vaughan Williams: *Fantasia on a Theme by Tallis;* **Ibert:** *Trois pièces brèves.*

5:00/WNCN—Mozart: Cto. for Violin No. 2 in D; **Bach:** Cto. for Harpsichord No. 5 in f.

6:00/WNCN—Rosetti: Cto. for Horn in d; **Vaughan Williams:** *The Lark Ascending.*

7:00/WNCN—Mozart: Cto. for Piano No. 15 in B-Flat; **C. Stamitz:** Cto. for Violin.

8:00/WNCN—Suppé: "Fatinitza" Ov.; **Mozart:** Sonata for Violin and Piano in c.

WNYC—"After Eight." With Nancy Shear.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Ponchielli:** *La Gioconda* (Caballe, Baltsa, Pavarotti, Milnes, Ghiaurov, Nat'l. Phil. Orch./Bartoletti).

9:00/WNCN—Anon: *Greensleeves;* **Boccherini:** Cto. for Cello in D.

9:30/WNYC—"Pipedreams." Music of Bach, Tomkins, Carlston, Beethoven, others.

Mon., Oct. 5

3:00/WNCN—Tchaikovsky: *Voyevode,* Op. 78; **Bodinus:** Sonata à quatre for Flute, Horn, Violin, and Basso Continuo in D.

WNYC—Colgrass: Concert Masters for 3 Violins and Orch.

4:00/WQXR-AM/FM—J. C. Bach: Sinfonia Concertante in A; **Rachmaninoff:** Symphonic Dance No. 1.

5:00/WNCN—Bach: Sonata for Flute or Violin and Harpsichord in g.

6:00/WNCN—Brahms: *Variations on a Theme by Paganini,* Op. 35, Book 2; **A. Scarlatti:** Cto. for Recorder in a.

8:00/WNYC—The St. Louis Symphony Orchestra. Raymond Leppard, conductor. **Sullivan:** Ov. "di Ballo"; **Britten:** Violin Cto. No. 1, Op. 15; **Elgar:** *Falstaff,* Op. 68; **Walton:** *Crown Imperial March.*

8:05/WQXR-AM/FM—Prokofiev: *Romeo and Juliet:* Excerpts.

9:00/WNCN—Quantz: Sonata No. 2 in B-Flat; **Weber:** *Abu Hassan:* Ov.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; soprano Edith Wiens, contralto Maureen Forrester, Tanglewood Festival Chorus. **Mahler:** Sym. No. 2 in c.

Tue., Oct. 6

3:00/WNCN—Telemann: Qt. in G; **Debussy:** *Images,* Book 2: "Poissons d'or."

WNYC—Thomson: *Filling Station.*

4:00/WQXR-AM/FM—Chopin: Grand Fantasie on Polish Airs; **Bach:** *From the Anna Magdalena Notebook.*

5:00/WNCN—Wassenaer: Cto. Armonico in G; **Sibelius:** *Oceanides,* Op. 70.

6:00/WNCN—Bruch: *Kol Nidrei,* Op. 47; **Vivaldi:** Cto. for Oboe in a, Op. 39.

8:00/WNCN—"WNCN Live."

WNYC—The Baltimore Symphony Orchestra. **Berlioz:** "Le Corsaire" Ov.; **Rouse:** *Bump;* **Schumann:** Sym. No. 2 in C, Op. 61.

8:05/WQXR-AM/FM—Mozart: Sym. No. 38 in D, "Prague"; **Elgar:** "In the South" Ov.

9:00/WNCN—Sibelius: Sym. No. 1 in e, Op. 39; **Beethoven:** Minuet in G.

9:06/WQXR-AM/FM—The Philadelphia Orchestra.

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Please note: Because of the new fall season, schedules are subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Bishop Mugavero Docesan Support Appeal*
Tue.: *Carrascolendas*
13 *French in Action*
H Fri.: *The Muppet Musicians*
M Thu.: **Movie:** *Restless Natives*
Fri.: **Movie:** *O. Henry's Full House*
Tue.: **Movie:** *The Terminal Man*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Scooby Doo*
13 *3-2-1 Contact*
H Wed.: *The Great Love Experiment*
Thu.: *My Father, My Rival*
Tue.: *Princess*
M Wed.: *Dangerous Film Club*
Mon.: **Movie:** *Our Time*
S Tue.: **Movie:** *Country*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Spiral Zone*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Fri., Tue.: *Seabert*
Mon.: *The Get Along Gang*
M Wed.: **Movie:** *The New Maverick*
S Thu.: *Santiago's Ark*
Fri.: **Movie:** *The Late Great Me*

7:30 a.m.
2 *Morning Program*
5 *He-Man*
9 *Jetsons*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
M Thu.: *Dangerous Film Club*
S Mon.: *Henry Winkler Meets William Shakespeare*

8:00 a.m.
5 *Thundercats*
9 *Bugs Bunny*
11 *Ghostbusters*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Tribute*
Thu.: **Movie:** *California Suite*
Fri.: **Movie:** *Thank God It's Friday*
Mon.: **Movie:** *Bombs Away!*
Tue.: **Movie:** *Secret Places*
M Thu.: **Movie:** *Jaws 2*
Fri.: **Movie:** *Who's Been Sleeping in My Bed?*
Mon.: **Movie:** *Outlaw Blues*
Tue.: **Movie:** *Reprisal!*
S Wed.: *Shelley Duvall's Tall Tales & Legends: "Davy Crockett"*
Thu.: **Movie:** *Lucas*

8:30 a.m.
5 *My Little Pony*
9 *Beverly Hills Teens*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Wed.: *Chet Atkins*
S Fri.: **Movie:** *Rubber Tarzan*
Mon.: *Goldy*
Tue.: *The Temptations and Four Tops*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Rhoda*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 Wed.–Fri.: *Captain Kangaroo*
Mon., Tue.: *Home Stretch*
S Wed.: *Mom and Dad Can't Here Me*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Slim Cooking*
11 *F-Troop*
31 *Body Electric*
H Fri.: **Movie:** *The Slugger's Wife*
Mon.: **Movie:** *Out of Africa*
M Wed.: **Movie:** *Terror by Night*
Tue.: **Movie:** *Shanghai Surprise*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: *The Movie Makers*
Thu.: **Movie:** *The Violation of Sarah McDavid*
Tue.: **Movie:** *California Suite*
M Thu.: **Movie:** *The Spirit of St. Louis*
Fri.: **Movie:** *Quarterback Princess*
Mon.: **Movie:** *Echoes in Crimson*
S Wed.: **Movie:** *A Patch of Blue*
Thu.: **Movie:** *The Hill*
Fri.: **Movie:** *Harem Scarum*
Mon.: **Movie:** *The Carey Treatment*
Tue.: **Movie:** *When the Boys Meet the Girls*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Sanford and Son*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan: The Living Tradition*
Tue.: *State of the Arts*
H Wed.: **Movie:** *The Man With One Red Shoe*
M Wed.: **Movie:** *Three Men and a Cradle*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Sanford and Son*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Eat Well, Be Well*
Mon.: *Undercover Exercise*
Tue.: *Body Pulse*

11:30 a.m.
4 *Win, Lose, or Draw*
5 *Too Close for Comfort*
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *Homestretch*
Thu.: *Adam Smith*
Fri.: *Drum Corp International*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Thu.: **Movie:** *Grace Quigley*
Fri.: **Movie:** *The Competition*
M Fri.: **Movie:** *They All Kissed the Bride*
Mon.: **Movie:** *Friendships, Secrets, and Lies*
Tue.: **Movie:** *Soul Man*
S Fri.: *The Temptations and Four Tops*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *The Health Century*
Thu.: *God and Money*
Mon.: *Complete Gilbert and Sullivan*
Tue.: *America by Design*
H Wed.: **Movie:** *The Slugger's Wife*
Tue.: *Humor and the Presidency*
S Wed.: **Movie:** *Tough Guys*
Mon.: **Movie:** *Sherlock Holmes and the Mask of Death*
Tue.: **Movie:** *Dreams Lost, Dream Found*

12:05
S Thu.: **Movie:** *The Gods Must Be Crazy*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Current Affair*
7 *Loving*
11 Wed.: **Movie:** *The Fighting Seabees* (1944). John Wayne.
Thu.: **Movie:** *The Desert Rats* (1953). Richard Burton.
Fri.: **Movie:** *Phone Call From a Stranger.* Shelley Winters.
Mon.: **Movie:** *Diary of Anne Frank* (1980). Melissa Gilbert.
Tue.: **Movie:** *The Last American Couple in America* (1980). George Segal.
H Mon.: **Movie:** *Forbidden*
M Wed.: *Artie Shaw*
Thu.: **Movie:** *On the Double*
S Fri.: **Movie:** *Jaws 2*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: The Adventures of Sherlock Holmes II*
Thu.: *Upstairs, Downstairs*
Tue.: *Masterpiece Theatre: The Tale of Beatrix Potter*
H Thu.: **Movie:** *Secret Places*
Tue.: **Movie:** *Mandela*
M Fri.: *Crazy About the Movies*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *Veeck: A Man for Any Season*
M Fri.: **Movie:** *Echoes in Crimson*
Mon.: **Movie:** *Man in the Wilderness*
Tue.: **Movie:** *The Garnet Princess*
S Mon.: **Movie:** *Jaws 2*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Other Prisoners*
Thu.: *We the People*
Fri.: *The Adams Chronicles*
Mon.: *The Constitution*
Tue.: *Only One Earth*
H Wed.: **Movie:** *Mr. Love*
Fri.: **Movie:** *Silver City*
M Thu.: **Movie:** *Dummy*
S Wed.: **Movie:** *Dreams Lost, Dreams Found*
Thu.: **Movie:** *Heller in Pink Tights*
Tue.: **Movie:** *Country*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Smurfs*
13 *French Chef*
H Mon.: **Movie:** *The Neverending Story* (cc)
M Wed.: *Dangerous Film Club*
S Fri.: **Movie:** *The Late Great Me*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Bravestarr*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You* (except Tue.)
Tue.: *Learning in New York*
31 *Square One TV*
H Thu.: **Movie:** *The Peanut Butter Solution*
M Wed.: **Movie:** *Shanghai Surprise*
Fri.: **Movie:** *Misunderstood*
Tue.: **Movie:** *Who's Been Sleeping in My Bed?*

3:30
5 *Flintstones*
11 *G.I. Joe*
13 *This Old House*
21 *Hooked on Aerobics* (except Tue.)
31 *Video Music Box*
H Wed.: **Movie:** *I, Desire*
Tue.: **Movie:** *Dragonslayer*
M Mon.: **Movie:** *Enemy Mine*
S Mon.: *Crown of Bogg*

4:00
2 *Superior Court*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Bionic Six*
13 21 *Sesame Street*
H Fri.: *The Muppet Musicians*
M Thu.: **Movie:** *Baby, the Rain Must Fall*
S Wed.: *Mom and Dad Can't Here Me*
Thu.: *Santiago's Ark*
Fri.: *Bambinger*
Mon.: *The Ugly Duckling*
Tue.: **Movie:** *The Late Great Me*

4:15
H Mon.: **Movie:** *Kid Colter*

4:30
2 *People's Court*
5 *Ducktales*

11 *Jem*
31 Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *A League of Their Own*
H Thu.: **Movie:** *Mandela*
S Fri.: **Movie:** *Rubber Tarzan*
Mon.: *Henry Winkler Meets William Shakespeare*

5:00
2 4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Good Times*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Y.E.S. Inc.*
Thu.: *American Interest*
Fri.: *Great Decision '87*
Mon.: *Innovation*
Tue.: *Body Electric*
H Fri.: **Movie:** *Bill Cosby Himself*
M Wed.: **Movie:** *Short Circuit*
Fri.: **Movie:** *Armed and Dangerous*
Tue.: **Movie:** *The Terminal Man*
S Wed.: *Shelley Duvall's Tall Tales & Legends*
Thu.: *Goldy*

5:30
2 News
5 *Facts of Life*
11 *Gimme a Break*
13 *Square One TV*
31 *City Comment*
H Wed.: *The Great Love Experiment*
Tue.: *Princess*
M Mon.: **Movie:** *Howard the Duck* (cc)
S Mon.: *Santiago's Ark* (cc)
Tue.: **Movie:** *Rubber Tarzan*

5:45
31 *News From City Hall*

Weeknights, September 30–October 2 and October 5–6

WED., SEPT. 30

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *New Image Teens:* "Date Rape"
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
S **Movie:** *Lady L*

6:30
5 *Family Ties*
7 News
11 *Cheers*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *Old Enough*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*
M *Chet Atkins*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 **Baseball:** Yankees vs. Boston
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *The Oldest Rookie*
4 *Highway to Heaven*
5 **Movie:** *White Heat* (1949). James Cagney. Colorized version.
7 *Perfect Strangers*
9 News
21 *Survival Special:* "The Waterhole"
31 *We the People:* "What Price Equality?"
H **Movie:** *The Truth About Alex*
M **Movie:** *Creator*
N **Movie:** *28 Up*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *You Gotta Have Art*
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *A Year in the Life*
7 *Hooperman*
9 **Movie:** *QB VII* (1974). Part II of III. Juliet Mills. Intriguing story of a Polish expatriate who initiates a libel law suit against an American writer for accusing a doctor of war crimes. (Part I, Tue., 9/29 at 9.)
13 *Survival Special:* "The Waterhole." Captures the drama which takes place when wildlife inhabitants of Etosha National Park gather at a waterhole to quench their thirst; includes elephants, lions, cheetahs, and giraffes.
21 **Movie:** *Teahouse of the August Moon* (1956). Marlon Brando. Terrific comedy about the army occupation troops and their efforts to rehabilitate an Okinawan village; Brando is superb.
31 *Australian Movie of the Week*
H **Movie:** *About Last Night*
S **Movie:** *Tough Guys*

9:30
7 *Slap Maxwell*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 News
7 *Dynasty*
11 News
13 *Lily Tomlin.* A behind-the-scenes look at Lily Tomlin preparing for her hit, one-woman show; includes the popular Tomlin characters, Mrs. Beasley, the liberated housewife, and Ernestine, the telephone operator.
M *The Hitcher*

10:15
N **Movie:** *Colonel Redl*

10:30
11 News

11:00
2 4 7 News
5 *Late Show*
9 *Simon & Simon*
11 *Odd Couple*
21 *Monty Python*
31 *Video Music Box*
H **Movie:** *The Slugger's Wife*
S **Movie:** *Laura*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
13 *Independent Focus*
21 *TV Classics*

11:40
M **Movie:** *Shanghai Surprise*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *The Borgia Stick* (1967). Don Murray.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Nova*
N **Movie:** *Jonah Who Will Be 25 in the Year 2000*

12:35 a.m.
S **Movie:** *Dreams Lost, Dreams Found*

12:40 a.m.
2 **Movie:** *It's Alive* (1974). John Ryan.

12:45 a.m.
13 *The Man Who Lost Himself*

12:50 a.m.
H **Movie:** *The Protector*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:20 a.m.
M **Movie:** *Superfly*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *In the Custody of Strangers* (1982). Martin Sheen.
9 *Home Shopping Ovenight*
11 *Twilight Zone*

2:30 a.m.
4 *Matchmaker*
7 **Movie:** *The Princess and the Cabbie* (1981). Valerie Bertinelli.
11 *Twilight Zone*
13 *Profiles of Nature*
H **Movie:** *Armed Response*

2:35 a.m.
S **Movie:** *The Comedians*

2:55 a.m.
M **Movie:** *Emmanuelle IV*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Sherlock Holmes in Hound of the Baskervilles* (1939)
13 *Nature*

3:30 a.m.
4 *Ben Casey*

4:00 a.m.
13 *Innovation*

4:02 a.m.
5 *I Love Lucy*

4:10 a.m.
H **Movie:** *The Vindicator*

4:20 a.m.
M **Movie:** *Black Venus*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *One Step Beyond*
13 *Mystery!: The Adventures of Sherlock Holmes II*

5:00 a.m.
11 *One Step Beyond*
S *Brothers*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *One-on-One*
S **Movie:** *For Heaven's Sake*

THU., OCT. 1

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *New York's Master Chefs*
31 Italian programming (concludes at 8)
M **Movie:** *Jaws 2*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S *The Tale of Peter Rabbit*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *California Suite*
S **Movie:** *Lucas*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *Dressed to Kill* (1980). Angie Dickinson.
7 *Sledge Hammer!*
9 News
11 **Movie:** *Ordeal by Innocence* (1986). Donald Sutherland.
21 *Automania:* "Future Car." Interviews with the designers who are creating the cars of tomorrow.
31 *Dark Shadows*
M **Movie:** *The Godfather*
N **Movie:** *Steaming*

8:30
4 *A Different World*
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents:* "Children of Poverty." Portrait of three New Jersey families headed by women and struggling to maintain themselves.
21 *This Old House*
31 *Dark Shadows*

9:00
2 *Wiseguy*
4 *Cheers*
7 **Movie:** *Proud Men* (1987). Peter Strauss, Charlton Heston. A conservative cattle rancher, suddenly faced with death, meets his expatriate son in a final reconciliation.
9 **Movie:** *QB VII* (1980). Part III of III. Lee Remick. (Part I, Tue., 9/29 at 9.)
13 *Heritage: Conversation With Bill Moyers*
21 31 *Mystery!: Strong Poison*
H **Movie:** *Commando*
S **Movie:** *April Fool's Day*

9:30
4 **Special:** *Tonight Show Anniversary*

10:00
2 *Knots Landing*
5 11 News
13 *Health Century*
21 *Masterpiece Theatre: The Tale of Beatrix Potter*
31 *Mystery!: The Adventures of Sherlock Holmes II*
N **Movie:** *Shivers*

10:30
11 News
H *The Hitchhiker*
S **Movie:** *The Gods Must Be Crazy*

11:00
2 4 7 News
5 *Late Show*
9 *Simon & Simon*
11 *Odd Couple*
13 *Jazz Tonight.* A salute to the Count Basie Band with many of the band's great soloists.
21 *Monty Python*
31 *Video Music Box*
H *Inside the NFL*
M *Original Max Headroom*

11:30
2 *Night Heat*
4 *David Letterman*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics*
M **Movie:** *The Outlaw Josey Wales*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Purvis G-Man* (1974). Dale Robertson.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H *1st and Ten*
N **Movie:** *Sugarbaby*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Survival Special*
H *1st and Ten*
S **Movie:** *Perfect Timing*

12:40 a.m.
2 **Movie:** *Scorned and Swindled* (1984). Scott Hylands.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*
H **Movie:** *Hot Child in the City*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:40 a.m.
7 News

1:50 a.m.
M **Movie:** *My Beautiful Laundrette*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Hell's Belles* (1969). Jeremy Slate.
9 *Home Shopping Overnight*
11 *Twilight Zone*
S **Movie:** *Heller in Pink Tights*

2:10 a.m.
7 **Movie:** *Chain Lightning* (1950). Humphrey Bogart.

2:30 a.m.
4 *Matchmaker*
11 *Lifestyles of the Rich and Famous*
13 *Profiles of Nature*
H **Movie:** *Shadow Play*

3:00 a.m.
4 *New Record Guide*
13 *Health Century*

3:30 a.m.
4 *Ben Casey*
11 **Movie:** *The Adventures of Sherlock Holmes* (1939). Nigel Bruce.

3:35 a.m.
M **Movie:** *Ellie*

4:00 a.m.
13 *Innovation*
S **Movie:** *April Fool's Day*

4:05 a.m.
5 *I Love Lucy*

4:10 a.m.
7 *Safari to Adventure*
H **Movie:** *Commando*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Adams Chronicles*

5:00 a.m.
11 *One Step Beyond*

5:10 a.m.
M *Original Max Headroom*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Currents*
S *Goldy*

FRI., OCT. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
S **Movie:** *When the Boys Meet the Girls*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *The Man Who Saw Tomorrow*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Remarkable Reptiles"

8:00
2 *Beauty and the Beast*
4 *Rags to Riches*
5 **Movie:** *Sunburn* (1979). Charles Grodin.
7 *Full House*
9 News
11 **Movie:** *The Jerk* (1979). Steve Martin.
21 *Nature*
31 *Washington Week in Review*
H **Movie:** *Long Gone*
M **Movie:** *The Godfather, Part II*
N **Movie:** *Dancing in the Dark*
S **Movie:** *Fast Times at Ridgemont High*

8:30
7 *I Married Dora*
9 **Baseball:** Mets vs. St. Louis
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Max Headroom*
13 *Great Performances: Wagner Part III*
21 *American Masters: The Algonquin Round Table: The Ten-Year Lunch*

9:30
S *Best of Bizarre*

10:00
2 *Falcon Crest*
4 *Private Eye*
5 11 News
7 *20/20*
13 21 *Design*
H **Movie:** *The Slugger's Wife*
N **Movie:** *Himatsuri*
S *Brothers*

10:30
11 News
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Late Show*
9 *Simon & Simon*
11 *Odd Couple*
13 **Movie:** *Showboat* (1936). Irene Dunne, Paul Robeson. The classic Jerome Kern musical about life on a Mississippi show boat; highlighted by Robeson's rendition of *Old Man River.*
21 *Wall $treet Week*
31 *Video Music Box*
S **Movie:** *Extremities*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*
M **Movie:** *The Wild Bunch*

11:50
H **Movie:** *Bullies*

12 MIDNIGHT
5 **Premiere:** *Friday the 13th*
7 **Movie:** *A Vacation in Hell* (1979). Michael Brandon.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Kaos*

12:30 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.
4 *David Letterman*
9 *Carol Burnett*
21 **Movie:** *The Most Dangerous Game* (1932). Joel McCrea.
S **Movie:** *The Concrete Jungle*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Run Away With the Rich and the Famous*
13 *Never the Twain*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*
H *Inside the NFL*

1:40 a.m.
2 *Win, Lose, or Draw*

1:55 a.m.
M **Movie:** *Confessions of a Driving Instructor*

2:00 a.m.
5 **Movie:** *McMillan: Terror Times Two* (1977). Rock Hudson.
7 News
9 **Movie:** *Madigan* (1968). Henry Fonda.
11 *Twilight Zone*

2:10 a.m.
2 *Win, Lose, or Draw*

2:20 a.m.
S **Movie:** *Teachers*

2:30 a.m.
4 News
7 **Movie:** *Inherit the Wind* (1960). Spencer Tracy, Fredric March. Superb drama based on the Scopes Monkey Trial of 1925; tour de force performances by March and Tracy.
11 *Twilight Zone*
13 *Profiles of Nature*
H **Movie:** *9 Deaths of the Ninja*

2:40 a.m.
2 **Movie:** *Steps* (1976). Irene Papas.

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Sherlock Holmes and the Voice of Terror* (1942). Basil Rathbone.
13 *Film on Film*

3:30 a.m.
4 *New Record Guide*
5 *I Love Lucy*
M **Movie:** *The Groove Tube*

4:00 a.m.
4 *Ben Casey*
9 **Movie:** *P.J.* (1968). George Peppard. A private-eye takes a job guarding the mistress of a tycoon.
13 *Masterpiece Theatre: The Tale of Beatrix Potter*

4:10 a.m.
H **Movie:** *Dream Lover*

4:15 a.m.
S *Best of Bizarre*

4:30 a.m.
11 *One Step Beyond*

4:45 a.m.
S **Movie:** *Jaws 2*

4:50 a.m.
2 *Newsmakers*
M *Dangerous Film Club*

5:00 a.m.
4 *Ben Casey*
7 *Safari to Adventure*
11 *U.S. Farm Report*

5:25 a.m.
M **Movie:** *Stewardess School*

5:30 a.m.
7 *Guns of Will Sonnett*
11 News

MON., OCT. 5

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Wild America:* "Hog Wild"
21 *Victory Garden*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S *Goldy*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
H *Fraggle Rock*
M *Original Max Headroom*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Hanky Panky* (1982). Gene Wilder.
7 *MacGyver*
9 News
11 *Hill Street Blues*
21 *Only One Earth*
31 *America by Design.* Five-part series about the people and events that have shaped the way America looks.
H **Movie:** *Intimate Contact, Part I*
M **Movie:** *Stand by Me*
N **Movie:** *Menage*
S **Movie:** *Jaws 2*

8:30
2 *Everything's Relative*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Haunted by Her Past* (1987). Susan Lucci.
7 **Football:** Giants vs. San Francisco (concludes at midnight, approx.)
9 **Movie:** *Wheels* (1983). Part I of II. Rock Hudson.
11 **Movie:** *Encounter at Farpoint* (1987). Le Var Burton. Pilot telefilm of the new series *Star Trek: The Next Generation.*
13 *The Adams Chronicles*
21 *Nature of Things.:* "Open Heart"
31 *Lily Tomlin*

9:30
2 *Designing Women*
H *On Location*
M **Movie:** *Cobra*

10:00
2 *Cagney & Lacey*
5 News
13 *Upstairs, Downstairs*
21 *Health Century*
N **Movie:** *Mean Streets*
S **Movie:** *Half Moon Street*

10:30
31 *A League of Their Own.* The history of the "All Girls Baseball League," the first organized professional athletic league for women in the U.S.
H **Movie:** *Link*

11:00
2 4 11 News
5 *Late Show*
9 *Simon & Simon*
13 *America by Design*
21 *Are You Being Served?*
31 *Oil:* "Standard Oil." The relationship between the major oil companies and the people who dare to challenge them.
M **Movie:** *The Exorcist*

11:30
2 *Hunter*
4 *Best of Carson*
11 *The Honeymooners*
21 *Monteith and Rand*
S *Gallagher's Overboard!* (cc)

12 MIDNIGHT
5 *Taxi*
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature*
21 *Long Island Report*
N **Movie:** *Two English Girls*

12:20 a.m.
H **Movie:** *Dream Lover*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Carol Burnett*
21 *Nature*

12:35 a.m.
S **Movie:** *Fast Times at Ridgemont High*

12:40 a.m.
2 **Movie:** *Institute for Revenge* (1979). Sam Groom.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Say Goodbye, Maggie Cole* (1972). Susan Hayward, Darren McGavin. After her husband's death, a doctor returns to general practice in a Chicago slum area; Hayward is outstanding.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*
M **Movie:** *The Hit*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *McCloud: Park Avenue Pirates* (1976). Dennis Weaver.
9 *Home Shopping Overnight*
11 *Sanford and Son*

2:10 a.m.
H **Movie:** *Foxtrap*
S **Movie:** *Perfect Timing*

2:30 a.m.
4 *Matchmaker*
7 News
11 *Sanford and Son*
13 *Profiles of Nature*

2:40 a.m.
M **Movie:** *Cut and Run*

3:00 a.m.
4 *New Record Guide*
7 **Movie:** *The Letters* (1973). John Forsythe.
11 **Movie:** *The Driver* (1978). Ryan O'Neal, Bruce Dern. Good melodrama which pits a getaway driver against a cop; marvelous car sequences.
13 *Nova*

3:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*

3:40 a.m.
S **Movie:** *Sherlock Holmes and the Mask of Death*

3:45 a.m.
H **Movie:** *My Man Adam*

4:00 a.m.
13 *Innovation*

4:10 a.m.
M **Movie:** *Stand by Me*

4:30 a.m.
4 *Ben Casey*
7 *Avengers*
13 *Design*

5:00 a.m.
11 *One Step Beyond*

5:05 a.m.
S *The Ugly Duckling*

5:15 a.m.
H *On Location*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *American Interests*

5:35 a.m.
S *Santiago's Ark*

TUE., OCT. 6

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *Innovation:* "Animals in the Middle"
31 Italian programming (concludes at 8)
H **Movie:** *The Slugger's Wife*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
M **Movie:** *The Manhattan Project*
S *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Houston Knights*
4 **Baseball:** National League Championship—Game #1 (concludes at 11, approx.)
5 **Movie:** *Firstborn* (1984). Terri Garr, Peter Weller.
7 *Who's the Boss?*
9 News
11 *Hill Street Blues*
21 *Nova:* "Death of a Star"
31 *Dark Shadows*
H **Movie:** *Intimate Contact, Part 2*
N **Movie:** *Dancing in the Park*
S **Movie:** *The Name of the Rose*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation:* "To the Nth Dimension." An examination of the mult-application of mathematics.
31 *Dark Shadows*

9:00
2 *Jake and the Fat Man*
7 *Moonlighting*

9 **Movie:** *Wheels* (1983). Part II of II. Rock Hudson. (Part I, Mon., 10/5 at 9.)
11 **Movie:** *The Aviator* (1985). Christopher Reeve.
13 *Nova:* "Death of a Star." Tracks the recent discovery of an exploding star in a nearby galaxy.
21 *We the People*
31 *Shoestring*
M **Movie:** *Purple Rain*

9:30
H **Movie:** *American Justice*

10:00
2 *Law and Harry McGraw*
5 News
7 *Thirty Something*
13 *We the People:* "Law and Order"
21 *The Story of English*
31 *The Two Ronnies*
N **Movie:** *Steaming*

10:30
31 *Comedy With Montieth and Rand*
S **Movie:** *Dreams Lost, Dreams Found*

11:00
2 4 7 11 News
5 *Late Show*
9 *Simon & Simon*
13 *Intercom*
21 *Are You Being Served?*
31 *Video Music Box*
M **Movie:** *Soul Man*

11:30
2 *Diamonds*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Good Neighbors*
H **Movie:** *Mandela*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *The Solitary Man* (1979). Earl Holliman, Carrie Snodgrass. Somber study of the breakup of a marriage from the man's point of view.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War:* "France Falls"
21 *Long Island Report*

12:15 a.m.
N **Movie:** *28 Up*
S *The Temptations and Four Tops*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Only One Earth:* "The Road to Ruin"

12:40 a.m.
2 **Movie:** *Happy Endings* (1983). John Schneider, Catherine Hicks.

12:50 a.m.
M **Movie:** *Trouble in Mind*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:15 a.m.
S **Movie:** *Laura*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:50 a.m.
H **Movie:** *Commando* (cc)

1:55 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Francis of Assisi* (1961). Bradford Dillman.
9 *Home Shopping Overnight*
11 *Sanford and Son*

2:25 a.m.
7 **Movie:** *Dr. Ehrlick's Magic Bullet* (1940). Edward G. Robinson.

2:30 a.m.
4 *Matchmaker*
11 *Sanford and Son*
13 *Profiles of Nature*

2:45 a.m.
M **Movie:** *Class*
S **Movie:** *The Concrete Jungle*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *The Lady and the Outlaw* (1973). Gregory Peck.
13 *Water, Birth, the Planet Earth*

3:20 a.m.
H *The Warrior and the Sorceress*

3:30 a.m.
4 *Ben Casey*

4:00 a.m.
13 *Innovation*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *American Masters: The Algonquin Round Table*
M *British Rock*

4:40 a.m.
H *The Movie Makers*

5:00 a.m.
11 *One Step Beyond*
S *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"

5:10 a.m.
H **Movie:** *American Justice*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
13 *Tony Brown's Journal*

Weekend, October 3–4

SAT., OCT. 3

6:00 a.m.
4 *Joy of Gardening*
5 *I Love Lucy*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Disappearing World*
H *Henry's Cat*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
H **Movie:** *Shaker Run*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Families*
7 *Wildlife Adventure*
11 *Tom and Jerry*
13 *Currents*
M **Movie:** *Spies Like Us*
S **Movie:** *The Biggest Bundle of Them All*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *Davey and Goliath*
11 *Voltron*
13 *Open Mind*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Lady Lovely Locks*
7 *Care Bears Family*
11 *Heathcliff*
13 *The Constitution*
21 *Sesame Street*
H **Movie:** *Obsession*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Little Clowns of Happytown*
11 *Hee Haw*

9:00 a.m.
5 *Get Along Gang*
7 *My Pet Monster*
9 *Superman*
13 *Washington Week*
11 *Soul Train*
21 *Survival Special*
M **Movie:** *Transylvania 6-5000*
S **Movie:** *How the West Was Won*

9:30 a.m.
5 *Gilligan's Island*
7 *Pound Puppies*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Fraggle Rock*
5 *Wrestling Challenge*
7 *Little Wizards*
9 *Buck Rogers*
11 *Solid Gold*
13 *Firing Line*
21 *Camp David*
31 *Body Electric*
H *Inside the NFL*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *Video Music Box*
M *Original Max Headroom*

11:00 a.m.
2 *Popeye & Son*
4 *Alf*
5 *Dr. Science*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Victory Garden*
H **Movie:** *The Beniker Gang*
M **Movie:** *Zeppelin*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *New Monkees*
7 *Bugs Bunny*
13 *Adam Smith*
21 *New York's Master Chefs*
31 *Degrassi Junior High*

12 NOON
2 *Storybreak*
4 *Foofur*
5 *World of Disney*
7 *Animal Crack-ups*
9 *America's Top Ten*
11 *Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *Summer Rental*

12:30
2 *Kid Video*
4 *I'm Telling*
7 *Health Show*
9 *Fan Club*
21 *This Old House*
H *Can a Guy Say No?*

1:00
2 *Guinness Records*
4 *Best of War of the Stars*
5 **Movie:** *Captain Sinbad* (1963). Guy Williams.
7 *The Velveteen Rabbit*
9 *New American Bandstand*
11 *Puttin' On the Hits*
13 **Football:** Princeton vs. Brown
21 *Frugal Gourmet*
31 *Good Morning Asia*
M **Movie:** *Code Name: Emerald*

1:30
2 **Special:** *America's Polo Championship*
7 **Special:** NHRA Spring Nationals
11 **Baseball:** Yankees vs. Baltimore
21 *French Chef*
H **Movie:** *Superman*
S *Lightning—The White Stallion*

2:00
4 **Baseball:** To be announced
9 *Black Sheep Squadron*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)

2:30
2 **Football:** Miami vs. Florida State
7 *Greatest Sports Legends*
21 *Magic of Oil Painting*

3:00
5 **Movie:** *Barbarella* (1968). Jane Fonda.
7 **College Football:** To be announced
9 *Knightrider*
21 *Rod and Reel*
M **Movie:** *Nothing but the Truth*
S **Movie:** *The Money Pit*

3:30
21 *Motorweek*

4:00
9 *A-Team*
11 *At the Movies*
13 *Lily Tomlin*
21 *Woodwright's Shop*
31 *All About TV*
H **Movie:** *One on One*

4:30
11 *New Gidget*
21 *This Old House*
31 *Cityscope*
M **Movie:** *It's Only Money*
S **Movie:** *In Search of a Golden Sky*

5:00
4 *Super Chargers*
5 *Mission: Impossible*
9 *A-Team*
11 *Webster*
21 *Degrassi Junior High*
31 *Japan*

5:30
4 *Light Moments in Sports*
11 *Bustin' Loose*
13 *Rhythms of Earth*
21 **Movie:** *Doctor Who*
31 *Looking East*

6:00
2 *The People*
4 News
5 *What's Happening Now?*
9 Wrestling
11 *Fame*
13 *Nature*
31 *Images/Imagenes*
H **Movie:** *Obsession* (cc)
M **Movie:** *Spies Like Us*

6:30
2 4 News
5 *Small Wonder*
31 *In Black and White*
S **Movie:** *Summer Rental*

7:00
2 7 News
4 *Kids, Just, Kids*
5 *Three's Company*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*

8:00
2 *Frank's Place*
4 *Facts of Life*
5 *Werewolf*
7 *Once a Hero*
9 News
11 **Movie:** *Slap Shot* (1977). Paul Newman, Melinda Dillon.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Stand by Me* (cc)
M **Movie:** *Fast Times at Ridgemont High*
N **Movie:** *Europa '51*
S **Movie:** *The Delta Force*

8:30
2 *My Sister Sam*
4 *227*
5 *Beans Baxter*
9 *House Calls*
21 *Keep It in the Family*

9:00
2 **Premiere:** *Leg Work*
4 *Golden Girls*
5 *Second Chance*
7 *Ohara*
9 **Movie:** *Police Story—Stigma* (1979). Mike Connors.
13 *Mystery!: Strong Poison, Part I*
21 *The Good Neighbors*
31 *Secret Agent*

9:30
4 *Amen*
5 *Duet*
21 *Dad's Army*
H **Movie:** *The Name of the Rose*
M **Movie:** *From Beyond*

10:00
2 *West 57th*
4 *Hunter*
5 News
7 *Hotel*
13 *Film on Film:* "Movietone"
21 *No Place Like Home*
31 *Blake's Seven*
N **Movie:** *Boy Meets Girl*

10:15
S *Garry Shandling*

10:30
5 Sports
11 News
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *Play Misty for Me* (1971). Clint Eastwood., Jessica Walters. Well-made shocker of a radio D.J. who is stalked by a homicidal fan; Walters is terrific.
9 *Benny Hill*
11 **Movie:** *Dirty Harry* (1971). Clint Eastwood.
13 **Movie:** *Nazi Agent* (1942). Conrad Veidt.
21 *Monty Python*
31 *Eye on Dance*
M *Original Max Headroom*

11:30
4 *Saturday Main Event*
7 News
21 **Movie:** *Dixie* (1943). Bing Crosby.
31 *State of the Arts*
M **Movie:** *Valet Girls*
S **Movie:** *The Happy Hooker Goes to Washington*

11:45
2 *D.C. Follies*
7 **Movie:** *The Firechasers*
H **Movie:** *The Holcroft Covenant*
N *International Sweethearts of Rhythm*

12 MIDNIGHT
9 **Movie:** *Trouble Along the Way* (1953). John Wayne.

12:15 a.m.
2 *Dom Deluise Show*
N **Movie:** *The Holy Innocents*

12:25 a.m.
13 *Lotte Eisner in Germany*

12:45 a.m.
2 **Movie:** *The Dark Star* (1971). Brian Narelle.

12:55 a.m.
M **Movie:** *A Clockwork Orange*

1:00 a.m.
4 *Showtime at the Apollo*
5 **Movie:** *The Law* (1974). Judd Hirsch.
11 *Women's Wrestling*
13 *Monty Python*

🅢 **Movie:** *The Money Pit*

1:30 a.m.
⓭ *Monty Python*

1:40 a.m.
🅗 **Movie:** *Warning Sign*

1:50 a.m.
❼ **Movie:** *Moby Dick* (1956). Gregory Peck.

2:00 a.m.
❹ *Comedy Club*
❾ **Movie:** *This Girl for Hire* (1983). Bess Armstrong.
⓫ News
⓭ **Movie:** *Hold Your Man* (1933). Jean Harlow, Clark Gable. Delightful comedy-drama that has a woman falling for a jailbound man; Harlow and Gable at their best!

2:30 a.m.
❹ *Sea Hunt*
⓫ **Movie:** *Send Me No Flowers* (1964). Rock Hudson, Doris Day. A hypochondriac, convinced he is going to die, searches for a new husband for his wife; one of the best Day/Hudson comedies.

2:35 a.m.
🅢 **Movie:** *Joy of Sex*

2:45 a.m.
❷ *Win, Lose, or Draw*

3:00 a.m.
❹ *Ask Dr. Ruth*

3:15 a.m.
❷ News
🅜 **Movie:** *Ninja III: The Domination*

3:25 a.m.
🅗 **Movie:** *The Alchemist*

3:30 a.m.
❹ *Snicker Theater*
⓭ **Movie:** *Back Street* (1932). Irene Dunne. Classic soaper of a young woman who falls for a married man; a real tearjerker.

4:00 a.m.
❷ **Movie:** *The Counterfeit Green* (1971). David Janssen.
❾ **Movie:** *Moonshine War* (1970). Richard Widmark.

4:10 a.m.
❼ **Movie:** *Death Stalk* (1974). Vince Edwards.
🅢 **Movie:** *In Search of the Golden Sky*

4:30 a.m.
⓫ *F-Troop*

4:50 a.m.
🅜 **Movie:** *Fast Times at Ridgemont High*

4:55 a.m.
🅗 **Movie:** *Stand by Me*

5:00 a.m.
⓫ *Insight*
⓭ *Intercom*

5:30 a.m.
❹ *Music City U.S.A.*
❼ *New York Views*
⓫ News

SUN., OCT. 4

6:00 a.m.
❹ *High School Sports Report*
❺ *Hour of Power*
❼ *Insight*
❾ News
⓫ *Christopher Close-up*
⓭ *We the People*
🅢 *Santiago's America*

6:15 a.m.
⓫ *Davey and Goliath*

6:30 a.m.
❷ *Community*
❹ *New Wilderness*
❼ *Christopher Close-up*
❾ *It's Your Business*
⓫ *Christian Science*
🅗 **Movie:** *Knights and Emeralds*
🅜 **Movie:** *The Best of Times*

7:00 a.m.
❷ *Young Universe*
❹ *First Estate*
❺ *Jimmy Swaggart*
❼ *Faith for Today*
❾ *Point of View*
⓫ *Gospel Hour*
⓭ *Sesame Street*
🅢 **Movie:** *The Cosmic Eye*

7:30 a.m.
❷ *Way to Go*
❹ *Headlines on Trial*
❼ *This Is the Life*
❾ *Sunday Mass*

8:00 a.m.
❷ *For Our Times*
❹ *Sunday Today*
❺ *Oral Roberts*
❼ *Tiempo*
❾ *Funtastic World*
⓫ *Bishop Mugavero*
⓭ *Mister Rogers*
㉑ *Sesame Street*
㉛ Italian programming (concludes at 2)
🅗 *Fraggle Rock*

8:30 a.m.
❷ *Wall Street Journal*
❺ *Sunday Mass*
❼ *Showcase of Homes*
⓫ *Heathcliff*
🅗 *Seabert*
🅜 **Movie:** *The Outlaw Josey Wales*
🅢 *The Bridge of Adam Rush*

9:00 a.m.
❷ News
❺ *McCreary Report.* News and public affairs program spotlighting the black community.
❼ **Movie:** *Cotton Candy* (1978). Clint Howard.
⓫ *Voltron*
⓭ *Sesame Street*
㉑ *Among Brothers*
🅗 **Movie:** *Tex*

9:30 a.m.
❹ *Meet the Press*
⓫ *Visionaires*
🅢 *The Tale of Peter Rabbit*

10:00 a.m.
❹ *McLaughlin Group*
❺ *World of Disney*
❾ *The Jetsons*
⓫ *Captain Power*
⓭ *Square One TV*
㉑ *Tony Brown's Journal*
🅢 **Movie:** *A Special Kind of Love*

10:30 a.m.
❷ *Face the Nation*
❹ *News Forum*
❾ *Bugs Bunny*
⓫ **Movie:** *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde*
⓭ *New Image Teens*
㉑ *Inside Albany*

11:00 a.m.
❷ *Community*
❹ *Visione*
❺ **Movie:** *Tarzan's Hidden Jungle* (1955)
❼ *News Conference*
❾ *Knightrider*
⓭ *Wonderworks*
㉑ *Washington Week In Review*
🅗 *Survival Series*
🅜 **Movie:** *Rocky IV*

11:30 a.m.
❷ *Newsmakers*
❹ *Positively Black*
❼ *David Brinkley*
㉑ *Wall $treet Week*

12 NOON
❷ *This Is NFL*
❹ *Essence*
❾ *Sunday Morning Funnies.* The Laurel and Hardy shorts, *Them Thar Hills, Tit for Tat,* and *Another Fine Mess.*
⓫ **Movie:** *Hunters Are for Killing* (1970). Burt Reynolds.
⓭ *Washington Week*
㉑ *Adam Smith*
🅗 **Movie:** *A Chorus Line*
🅢 **Movie:** *Weird Science*

12:30
❷ *NFL Today*
❹ *NFL '87*
❺ **Movie:** *Teacher's Pet* (1958). Clark Gable.
❼ *Business World*
⓭ *Inside Albany*
㉑ *Wild America*
🅜 **Movie:** *Soul Man*

1:00
❷ **Movie:** *Kate McShane* (1975). Christine Belford.
❹ **Football:** New England vs. Cleveland
❼ *Like It Is*
⓭ *Great Performances*
㉑ *Nature*

1:30
❾ *This Week in Baseball*

2:00
❼ *Ebony/Jet Showcase*
❾ **Baseball:** Mets vs. St. Louis
⓫ **Movie:** *Assault Force* (1980). Roger Moore.
⓭ *American Masters*
㉑ *In Search of the Constitution*
㉛ *World TV Presents*
🅗 *Behind the Scenes*
🅢 **Movie:** *She's Working Her Way Through College*

2:30
❷ **Movie:** *Yesterday's Child* (1977). Shirley Jones.
❼ *Siskel & Ebert & the Movies*
🅗 **Movie:** *Death Trap*
🅜 **Movie:** *American Anthem*

3:00
❺ **Movie:** *Lady in Cement* (1968). Frank Sinatra.
❼ Sports Special (tentative)
⓭ *Heimat*
㉑ *Suffolk Film Festival*
㉛ *Washington Week*

3:30
㉑ *Dining in France*
㉛ *Ask Congress*

4:00
❷ **Football:** Jets vs. Dallas
❹ *Super Chargers*
⓫ **Movie:** *Ordeal by Innocence* (1986). Donald Sutherland.
㉑ *Great Chefs*
㉛ *Tony Brown's Journal*
🅢 **Movie:** *The Gods Must Be Crazy*

4:30
❹ *Fight Back*
㉑ *Justin Wilson's Louisiana Cookin'*
㉛ *World Chronicle*
🅗 *Fraggle Rock*
🅜 **Movie:** *Jaws 2*

4:45
❺ **Movie:** *The Laughing Policeman* (1973). Walter Matthau.

5:00
❹ *Hardcastle & McCormick*
❾ *Buck Rogers*
⓭ *In Search of the Trojan War*
㉑ *Hometime*
㉛ *Hello Jerusalem*
🅗 **Movie:** *The Quick and the Dead*

5:30
㉑ *This Old House*
㉛ *European Journal*

6:00
❹ ❼ News
❾ *Police Story*
⓫ *Fame*
⓭ *Victory Garden*
㉑ *Nova*
㉛ *U.S. Nippon Newscope*
🅢 **Movie:** *National Lampoon's European Vacation*

6:15
㉛ *Business Nippon*

6:30
❹ ❼ News
⓭ *This Old House*
🅗 **Movie:** *Return of the Jedi*
🅜 **Movie:** *The Outlaw Josey Wales*

6:45
㉛ *Newscope Special*

7:00
❷ *60 Minutes*
❹ *Our House*
❺ *21 Jump Street*
❼ *Disney Sunday Movie*
❾ *Entertainment This Week*
⓫ **Movie:** *The Drowning Pool* (1975). Paul Newman, Joanne Woodward. A detective helps a former lover out of a jam in this slickly made whodunit; solid supporting cast.
⓭ *Disappearing World*
㉑ *He Make's Me Feel Like Dancin'.* Follows Jacques d'Amboise, one of the greatest dancers in the history of American ballet.
㉛ *Japanese Theatre*

8:00
❷ *Murder, She Wrote*
❹ *Family Ties*
❺ *Married With Children*
❼ *Spencer: For Hire*
❾ *David Toma*
⓭ *Nature*
㉑ ㉛ *Degrassi Junior High*
🅝 **Movie:** *Shadows of Our Forgotten Ancestors*
🅢 **Movie:** *A Room With a View*

8:30
❹ *My Two Dads*
❺ *Tracey Ullman Show*
❾ *Face-off*
㉛ *For Pete's Sake.* Documentary about animals.

9:00
❷ **Movie:** *Mistress* (1987). Victoria Principal.
❹ **Movie:** *Perry Mason: Case of the Murdered Madam* (1987). Raymond Burr. Perry Mason investigates the murder of a madam which leads him to uncover a banking fraud.
❼ *Dolly*
❾ *New Jersey People*
⓫ *Lifestyles of the Rich and Famous*
⓭ *Thirteen Revisited:* Gertrude Stein." Award–winning documentary which focuses on Stein's Paris years from 1905–1936.
㉑ *Explore.* A look at Ethiopia.
㉛ *Heimat*
🅗 **Movie:** *Out of Bounds*
🅜 **Movie:** *Soul Man*

9:30
❺ *Mr. President*
❾ *In Depth*

10:00
❺ News
❼ *Buck James*
❾ *Straight Talk*
⓫ *Runaway With the Rich and Famous*
㉑ *Mystery!: Strong Poison*
🅝 **Movie:** *Bliss*
🅢 **Movie:** *Dangerously Close*

10:30
❺ Sports
⓫ News
⓭ *I Remember Harlem*—1965–1980. Charts Harlem's decline and its subsequent redevelopment.
🅗 **Movie:** *About Last Night*

11:00
❷ ❹ ❼ News
❺ *9 to 5*
❾ *Carol Burnett*
⓫ *Odd Couple*
㉑ *The Casebook of Sherlock Holmes*
🅜 *History of White People in America*

11:15
❷ News

11:30
❺ *Mission: Impossible*
❼ News
❾ *World Tomorrow*
⓫ *The Honeymooners*
⓭ *Niki Giovanni.* A provocative look at one of the country's most popular poets; includes readings by the poet.
㉑ *The Adams Chronicles*
🅜 **Movie:** *Only When I Laugh*

11:45
❷ ❼ Sports
🅢 **Movie:** *The Texas Chainsaw Massacre, Part 2*

12 MIDNIGHT
❷ *Rockford Files*
❹ Sports
❼ **Movie:** *The Crooked Hearts* (1972). Rosalind Russell, Douglas Fairbanks Jr. The members of a lonely hearts club are stalked by a mysterious con-artist; good comedy; Russell's last film.
❾ *Dallas*
⓫ *Star Trek*
⓭ *Great Performances*
🅝 **Movie:** *Colonel Redl*

12:25 a.m.
🅗 **Movie:** *The Fly*

12:30 a.m.
❹ *Hardcastle & McCormick*
❺ *Kojak*

1:00 a.m.
❷ *Win, Lose, or Draw*
❾ *Dallas*
⓫ *Tales From the Darkside*
⓭ *Design*

1:30 a.m.
❷ *Win, Lose, or Draw*
❹ *NCTV*
❺ *Naked City*
⓫ News
🅜 **Movie:** *Emmanuelle IV*
🅢 **Movie:** *The Gods Must Be Crazy*

1:35 a.m.
❼ **Movie:** *A Love Affair: The Eleanor and Lou Gehrig Story* (1977). Blythe Danner, Edward Hermann. Danner and Hermann are great as Eleanor and Lou Gehrig; told from the wife's point of view.

2:00 a.m.
❷ News
❾ *Home Shopping Overnight*
⓫ *At the Movies*
⓭ *Lily Tomlin*

2:05 a.m.
🅗 **Movie:** *The Quick and the Dead*

2:30 a.m.
❹ *Positively Black*
❺ *Children's Fund*
⓫ **Movie:** *Tiger by the Tail* (1969)

2:55 a.m.
🅜 **Movie:** *Flashpoint*

3:00 a.m.
❹ *First Estate*

3:25 a.m.
🅢 **Movie:** *Weird Science*

3:35 a.m.
❼ **Movie:** *Johnny, We Hardly Knew Ye* (1977). Kevin Conway, Burgess Meredith. Well-acted account of John F. Kennedy's first try at public office; based on the 1973 best-seller; wonderful performance by Meredith.

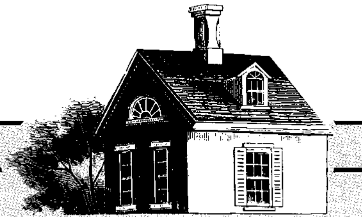
3:40 a.m.
🅗 **Movie:** *Jo Jo Dancer, Your Life Is Calling*

4:30 a.m.
⓫ *Twilight Zone*
🅜 **Movie:** *Soul Man*

5:00 a.m.
⓫ *One Step Beyond*
🅢 *The Tale of Peter Rabbit*

5:20 a.m.
🅗 **Movie:** *Night of the Creeps*

5:30 a.m.
❹ *Getting in Touch*
❼ *Morning Stretch*
⓭ *Wall $treet Week*
🅢 **Movie:** *A Special Kind of Love*



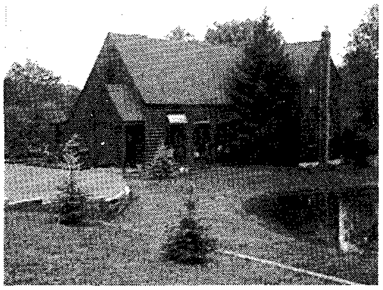
NEW YORK

TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Display ads are available at $280 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Caryn Martin for display information and billing procedures. Contact Nancy Engberg for line listing insertions.** All ads accepted at the discretion of the publisher. Write **Town & Country Properties Department,** New York Magazine, 755 Second Ave., NY, NY 10017, or Call 212-971-3155.

Glen Spey, Sull. Co., NY
90 mi NYC

"Gentleman's Farm"



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"Quality Apts At Very Reasonable Prices"
ROCKVIEW APARTMENTS
212-567-2500
Offering By Prospectus Only

A Jewel, Newly Renovated—Very spac 2 BR, 1 1/2 bth apt, prewar, lux, drmn, corner bldg, 2nd fl, super prime loc on West End Ave, lrg LR, EIK. Unsold shares, no board approval needed, max financing allowed. Asking $345,000. Mt $900. 3 yrs guaranteed no increase. Call owner at 212-420-9055, 9am-6pm. Mr. Jacobs.

COOPERATIVE/CONDO
Brooklyn

Brooklyn Hts Vic—1 BR, fplc, hi ceils, 500', grdn, lo mt. $133,500. 718-643-2564.

HOUSE
Brooklyn

Bklyn Hts Vic—14 rm, 4 bths, driveway, 15 mins NYC. $2800/mo. Option to buy. Call:Days 212-279-0756/Eves 718-638-4191

HOUSE
Manhattan

EXCLUSIVES

60'S EAST
1 FAM w/COMM SPACE

Perfect for small firm. Has 1st flr office & lovely garden, upper triplex apt in move-in cond. Beaut tree lined street. Priced to sell.

70'S EAST
MAGNIF TWNHSE OFF MAD

2 Duplex 3 BR apts, hi ceil, many WBFs, fine details plus 1st flr prof'l 1000 sq ft space. Sold in whole or as sep apts.

SUTTON PL
RIVER VU HOUSE

Perfect cond w/lovely gardens, 5 BRs, formal DR. Priced Under Market.

For Information Call
NANCY WEAVER 212-832-5895
Res:752-3655
or BETH LEARSON 212-832-5475

DOUGLAS ELLIMAN
GIBBONS & IVES

Advertise In NEW YORK's
Town & Country Properties. $23.95/Line.
Call: Nancy Engberg 212-971-3155

HOUSE
Westchester

Want To Live In The Country?
Desirable Croton commute. Graceful priv, contemp 4 BR, 2 1/2 bth, huge deck, pool, magnif setting. $424,900. 914-739-8450.

HOUSE OTHER

Pawling, NY—Village convenience on private (subdividable) acre. Lovely older 9-rm home. $272,500. Owner 914-855-9231.

COUNTRY PROPERTY
For Sale/Rent

RENOWNED CIDER MILL
COUNTRY STORE

VERY SUCCESSFUL BUSINESS in Beautiful Countryside & Quaint Vill. **PLUS** Live Well in Lg 4 BR Loft in 6000 Sq Ft Barn Overlooking Your Fast Running Trout Brook. **PLUS** Streamside Rental or Guest Cabin. $285,000

VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

East Hampton Village—Nr Village Pond, cedar-shingled Cape Cod, patio, 3 BR, LR, fplc, den, FDR, eat-in kitchen, exc cond. $300K. Ownr 212-772-9036, wkdys, 9-5pm.

Lake Waramaug Chalet—3 BR, 2 bths, contemp LR w/fplc. Lower Litchfield Co/Warren, 85 miles NYC. $1000/mo. Linda Spak, DeVoe Realty, 203-354-5571.

North Fork/Southold, LI—Charm Adirondacks-style woodland retreat, theater/studio. $229,500. Terms, Brkr. 212-319-9684/516-477-1105 weekends.

Autumn In The Catskills—2 1/2 hrs NYC. 5 1/2 beautiful wooded acres, deeded rights to river, chance of a lifetime, won't last long. $19,500. $2,900 down, easy terms by owner, no prepayment penalty.
Call Marie at 203-485-9159.

VACATION HOME
For Sale

Golfing Capital/Pinehurst, NC—2 BR, 2 bth, 2 decks, spec view on golf course 6. $87,000. Call eves 516-775-2786.

SELLING A HOME?

NEW YORK Magazine's Town and Country Properties special display units are available every week for $1,100. Place an ad on Monday and see it in print in a week. This is your opportunity to reach 1.4 million receptive readers with a median household income of $96,100. Young. Affluent. Property owners. Property purchasers.

The NEW YORK reader's principal residence has a median value of $262,400. NEW YORK's readers' additional real estate holdings or investments have a median value of $73,000, up from last year's figure of $36,900. This phenomenal increase shows that a large portion of NEW YORK's audience is in the important age group where families are started (and grow), and first (and second) homes are purchased.

Call Caryn Martin or Nancy Engberg.
Monday thru Friday, 9AM-5:30 PM.
212-971-3155

Source: MMR 1986

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00** per line, one-time ad; **$24.50** per line, four-time ad; **$24.25** per line, seven-time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $250 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

CRUISE

Lux Line Points Sale—1 wk for 4 pass. Other options. 50% Off. 212-988-2115.

BED & BREAKFAST New York

B&B Newsletter—Current reviews, rates, events, E. Coast Nat'l Register Homes, inns, hotels. $12 yr. B&B Traveler's Review, Box 469 NYM, Utica, NY 13505.

INNS AND LODGES ME, VT, NH, CT, RI

THE HAWK INN—Nestled high in Vermont's Green Mountains. 4-star dining, carriage rides, croquet and concerts on the green. Rt 100, H687, Plymouth, VT. 05056. 1-800-451-4109 or 1-802-672-3811.

INNS AND LODGES New York

VILLAGE LATCH
Southampton's ultimate, romantic Inn! Mansion buildings. Tennis. Fireplaces. SPECIAL FALL RATES. **516-283-2160.**

INNS AND LODGES NJ, MD, Del, PA, Wash DC

Romantic Victorian Inn—Spring Lake, NJ. Rms w/priv bth. A/C, cable TV, 1/4 blk Ocean. Excel American grill restaurant.
Autumn Getaway Packages
The Sandpiper Hotel 201-449-6060.

If you're a ski lodge, ski tour, ski slope or ski shop. You'll want to list your service in our TRAVEL section.

NEW YORK MAGAZINE's love-to-ski readers are the ideal audience for your advertising. They're young, median age, 38.4 with a median household income of $44,883.

Make tracks to our 1.4 million active and affluent readers.
Call Diane Woodstock
212-971-3155.
Deadline: Tuesday 4PM for issue onsale the following Monday. $25 per line, 2 line min. Source: SMRB, ABC.

RESORT New York

GOLD MTN CHALET RESORT
Let us be your home in the country.
Seclusive resort, 79 mi NYC, pools, tennis, live music, fplcs. No phones, no crowds, no kids. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Montauk • Oceanside Beach Resort
Mid-wk off-season special, Sun-Thurs, $34.75 per nite, per person (2 nites/3 days incl meals.) 516-668-2784/9825.

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

VILLA/CONDO/APTS Mexico

Ultimate Elegance—Lux Puerto Vallarta villas with servants and pools, sleep 2-20, $50 ea/per night. Brochure. 503-661-1087.

Acapulco—Lux villa, slps 10-14, 5BR, 6 bth, pool, maid. Ownr 212-684-3255 eve.

VILLA/CONDO/APTS The Islands

Anguilla. Lovely hilltop 1BR—Villa, furn, nr beaut priv beach. Rubenstein, PO 1948, Brattleboro, VT 05301. 802-257-7436

SKI RENTAL

Okemo Mtn—1BR condo at base lodge, all amenities, slps 4, fplc, VHS, $125 nite. Ownr 518-462-7481 da, 518-463-1034 eve.

SKI CO-OP CONDO FOR SALE

HUNTER HIGHLANDS II
1, 2 & 3 BR condos avail Dec 1, 87. Ski to Hunter Mtn - Complete Terms in offering plan avail from sponsor, sale/rent. **518-263-4606. Box 315, Hunter, NY 12442.**

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Elena Schell Skin Care Clinic— Remarkable results. 157 W 57 St. 212-245-2170.

WANDA'S EUROPEAN
SKIN CARE CENTER
119 W. 57 St. (6-7 Ave.) NYC 10019
Specials
Full Leg Wax $26, Manicure $7, Pedicure $14, European Facial $25
212-247-1202.

212-687-4045 • N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done
in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

HOLISTIC HEALTH

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Sex Problems?—Holistic healing, bodywork, legit/efficient. 212-580-5335.

Rolfing—give your body an experience... and your spirit, too! Feel lighter and happier. **GET ROLFED! James Neely, Certified Rolfer 212-662-7471.**

PHYSICAL FITNESS

Guaranteed Results—Individual workout - in your home, at your convenience. Exclusive body by Terri.**212-772-0582.**

Private Exercise Trainer—Personalized routines for men/women.914-628-5597.

One-To-One Private Exercise Training—Personalized routines, call 212-213-1415

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

BODYBUILDING
Private training in private gym.
212-874-7500

PERSONAL FITNESS ASSOCIATES
Gives you the most personalized, professional & effective workouts at your home or office, throughout Metropolitan area. Call for brochure **212-245-6708**

ONE-ON-ONE The Ultimate Workout.
Work with NY's top trainers in our facility or your home. BODYWORKS FITNESS 212-475-5030

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Make Your Body Beautiful—Certified instructor will work with you. Results Guaranteed. All levels. 212-864-3773.

Continued on next page.

HEALTH AND FITNESS

PHYSICAL FITNESS

Continued from previous page.

PERSONAL FITNESS TRAINER
With M.A. designs one-of-a-kind workout for you! Call **212-279-9321.**

WEIGHT CONTROL

BULIMICS & FOOD ADDICTS
PhD Specialist offers
Psychobiological treatment
for eating disorders. **212-505-9898**

DIeT-FAST!—3 plans to meet every reducing need. Each **DIeT-FAST!** plan offers treatment by MD's, RN's, registered dieticians. Lose weight safely, swiftly, economically. 212-840-2121.

Lose 10-20 Lbs.—Mayfair By The Sea, a beach spa, 2 miles to Atlantic City. Call **800-722-7257, 609-822-0611.**

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

Lose Quickly And Safely—Consult a professional weight therapist who knows your pain & frustration and has found a permanent solution. 212-308-5891.

Lose 10 lbs or MORE!
Elegant • Supportive • Total Fitness Program
"One of the ten best new spas."
— SHAPE Magazine
Deerfield Manor
RD 1 (90 min. NYC)
E. Stroudsburg, Pa. 18301 717-223-0160

If Total Fast Didn't Work For You...
Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

Compulsive Overeater? Out Of Control?
Change habits not foods, one-on-one, your office or ours. Free consultation.
The Caryl Ehrlich Program, 212-752-8377

CLINI-FAST℠

Ronee B.
New York City
Lost 118 lbs.
in 8 months.
Lost 50 lbs.
in 3 months.

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical insurance
Supplement additional • Major credit cards
Call (212) 807-8080

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. **Complete rate card available. Check or money order must accompany copy and be received every Monday for issue on sale the following Monday. Phone orders accepted only with American Express,** MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUE

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

Country Pine, Fine Furniture—Huge stock - low prices: armoires, desks, spinning wheels, etc. 30 minutes NYC-New Rochelle. Wed-Sat 11-5. Briggs Marketplace, 69 Warren St. 914-235-9496.

APPLIANCE

Shop Via Your Telephone—For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Cable TV Subscribers—Save big $$$ in monthly equipment charges by outright purchase of quality converters.
One year warranty. 212-683-3544.

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

ART

Fine Art Prints At Below Retail—Warhol, Erte, McKnight, and more. Private dealer, 201-325-6105.

ASTROLOGY

HI-TECH CORPORATE CHARTS
Highly confidential, selective. In-depth Astrology Charts for Corporations, Staff & Clients. Dr. Charles Hill. 212-683-8759.

HELEN—Tarot Readings By Telephone (Featured current issue Mc'Calls & Nov/Dec '86 New York Woman.) **718-523-7009**

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-971-3155. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

Manhattan Major-Domo—212-685-2447 Any errand any time. Mature, bonded, dependable.

London Evacuees/Others, WWII—Sylvia Mendel, 490 Second Ave, NYC 10016.

Fear Of Dentistry?—Support groups/individual therapy. 212-288-2775.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

AUTO/RENTAL

RENT A MERCEDES
Day, Weekend, Week
SL's & Sedans
914-968-8200

BUSINESS COUNSELING

Professional Speech Improvement
Foreign & Regional Accent Elimination
Diction Enchancement
For Professionals
New York Communication Center
NYS Lic. Speech Therapists.
212-242-8435 MC/Vi

CLEANING SERVICE

Trent Cleaning Svc—Dealing with dirt - residential/commercial. 212-619-6262.

Bob Dellacona's Maid In NY—Help is on the way. 212-777-6000.

Parker Service—Our dynamic maids are pro's. They're bonded & bring supplies - 212-944-1322, Westchester - 914-834-4333

Maids Unlimited—Heavy & Construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

DRY CLEANING-LAUNDRY
Free Pick-up & Delivery
Battery to 96th Street
Introductory Offer 25% OFF First Order
Visa & Mastercard Accepted.
Chatham Cleaners 212-674-6060

Little Elves, The Professionals—Industrial and fine home cleaning. 212-674-2629.

COUNSELING

Need A Friend?—I care!
Good listener and advisor by phone.
412-362-TALK. All calls confidential.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for short-term psychotherapy. 212-570-6664.

Cut The Bull In Your Love Life
Licensed women psychotherapists
by appointment at **212-362-7116**

Fed Up?—Eating disorders, intimacy problems. Licensed woman PhD psychologist. West 70's. 212-496-8363.

Men/Women Relationships—Focused, problem-solving groups, Psychologist led. Call Tues-Thurs 9-5 pm. **212 888-9664.**

Young Couples & Singles Counseling—Excellent results. 212-928-4450.

Individual Therapy—Experienced certified therapist. Sliding Scale. West Village area. Call, 212-924-6291.

Job Stress?—New breakthrough in stress control gets proven results.
Empathetic counseling; strategies
for your situation. 212-769-9033.

Manhattan Center For Primal Therapy
Effective Treatment For A Wide Range
Of Emotional/Behavior Problems.
Experienced Highly Trained Therapist.
Joel Edelstein, CSW **212-645-4524.**

For Women In Painful Relationships—Ten-week workshop led by female psychologists. 212-874-4235.

How To Protect Yourself—Against quacks. Free recorded info, 212-307-0012.

Travel Advertisers Call Diane Woodstock at 212-971-3155 and place an ad today.

Continued on next page.

COUNSELING

Continued from previous page.

Women's Counseling Group—Specializing in addressing the many roles/many pressures in a woman's life cycle: Relationship, career, children, infertility and abortion. 212-517-1600.

Short-Term Therapy—For lasting accomplishments. Help for all problems by licensed psychotherapists selected to meet your needs. Counseling Services of Manhattan. 212-678-4766.

Find The Right Therapist—By choice.
Free Initial Consultation.
Psychotherapies Selection Svc. 307-5977.

Career Pathways—Career direction. 437 Madison Ave, 36th floor. **212-758-9898.** Outside NY: **1-800-437-PLUS.** 7 days.

EDUCATION

Town House Int. School—2-6 yrs. 1209 Park Av. Certified teachers. 212-427-6930.

Instruction Design—For Ind/Corp, fall education programs. 212-265-1428

ENTERTAINMENT

ROYAL ENTERTAINMENT
Superb Mimes, Jugglers, Magicians and unique Theme Characters plus creative Murder Mysteries. **212-781-1440.**

ALWAYS ENTERTAINING
Elegant entertainment. Every occasion. Special event productions. Face painters, Mimes, Jugglers & Dancers.**212-255-9540.**

· STRIPPER-GRAMS ·

The ONLY Gift That UNWRAPS Itself!
Gorgeous Girls · Great Guys
And Belly Dancers Also
Bachelor Parties · Showers · Birthdays
Am. Exp. · Tri-State · Price & Quality
212-724-2900, 718-961-4910, 516-354-7171

Baskets Extraordinaires ®—Lavish gifts and gourmet delicacies. 212-496-9510.

Buddha-Gram!—Real, live, walking, 350 lb. Buddha. Delivers personalized messages/greetings to anyone, anywhere. It's hilarious. 718-336-6528.

516/489-8963 · 212/619-3424
CREATIVE BALLOONS
14 NEW GIFT PACKAGES
Chocolate Chip Roses·Chocolate Pizza
Special Attachables·Nationwide·Party Dec.
SAME DAY SERVICE—7 DAYS A WEEK
UNIQUE GIFT BASKETS . . . FREE bottle of champagne with every bouquet order

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

Baskets With Style—A gift no one ever returns. The Purple Door, 212-627-4076.

SERVING OVER 806 CITIES
Corporate Accounts Invited
Custom balloons, Chocolate anythings
BALLOONS-TO-YOU NATIONWIDE
(212) 466-9274 • (516) 868-2325
1-800-441-4636 Then Dial 918
7 DAYS • Same Day Service

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

ENTERTAINMENT CONNECTION
Hottest Bands, DJ's, Face Painters, Magicians, Exotic Dancers, Mimes, Impersonators & Unique Themes! **212-534-7277**.

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

BEAR YOUR THOUGHTS
Send A Bear To Show You Care
Teddy Bears Delivered. 201-792-2284

Bellygrams—Strip, sing, gorilla, bag lady, hula, Mickey Mouse. 212-371-1507.

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795.

Caricatures On T-Shirts—Face readings too! Sherry Lane, 212-675-6224.

Best-Selling Astrology Author—A party hit! Amazing accuracy! 212-254-4116.

Caricatures With A Flair—For your next affair. Call Steve Sax, 718-373-5669.

CLASSACT
"A Distinctive Singing Telegram"
Framed, Personalized Telegram With
Either Champagne, Roses Or Chocolate.
Same-Day Service **718-482-SING.**

BALLOON DECORATING
No party too small, or event too big.
Call us first. **Classact** **718-482-7464**

Fantasy Photo Party Favors—Perfect Mitzvah, superb ideas. 212-517-7870.

COMPUTER PORTRAITS
Instant color portraits put on t-shirts, hats, calenders, etc by computer. Great favor for all types of parties. 718-470-0432.

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. 201-342-2121.

Danny Fields, M/F Strips—X-Rated Ventriloquist, Singers, Bands, Comics, ESP, Kiddie Shows. 718-996-9400, 7 day.
DJ - Audience participation & lights.

EASTERN ONION

SINGING TELEGRAM & BALLOON DELIVERY.
• Balloons with Gorilla • Pink Gorilla
• Singing/Dancing Chicken • Manhattan Mama • Dancing Heart • Dancing Cake
• Naughty Cop • Saucy Secretary
NY/NJ 212-741-0006
SAME DAY DELIVERY

Caricatures: The Best—Award winner. Jon Bailis. 212-255-6470.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Call: Zordini. 516-759-3434.

Movie Madness ®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. 212-996-9859.

CELEBRITY PHOTOS
Pose with famous life-size celebrity cutouts. Looks so real. Instant photos. Great fun for all types of parties. 516-379-2300.

MANHATTAN ● BROOKLYN ● QUEENS
212-265-5252
● NASSAU COUNTY
516-579-3222
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
For nationwide delivery information, call above number or 1-800-424-2323
• VISA
• MASTERCARD
• AM EXPRESS

Caricatures By Puglisi—Mitzvah specialist, parties, personal gifts. 718-631-3157.

Dynasty Comedy Magic Strip—Sexy balloons. Strip/belly. Tasteful! 212-599-7576.

Master Magician—Exciting fun for all events. David Fletcher. 212-246-2438.

Face Painter—The best in NY! Clown/Mime. 516-432-4996, Christopher.

Classact Strippers—"The Tasteful Tease". Same day service. 718-482-7464.

Giant Chocolate Chip Cookie—And Balloon Bouquets Delivered Anywhere. VI/MC/AX. 212-227-3838.

Creative Magic—Customized for any occasion. Private/corporate. Trained rabbit! Jennifer, 212-557-7704. Great prices!

JOSH SANDS'
"This Is Your Life" - Roast-A-Gram
201-679-0874 212-713-5330

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Magic Agency Inc—Representing the best in magic. Complete entertainment packages. 212-288-9133.

Caricaturist—Spike your party with a drawing card! Phil Golden, 212-757-6300.

Mona's Place—Over 200 perfect party grams/acts to choose from. 212-242-0688.

Continued on next page.

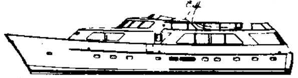
BOATS & YACHTS

Silver Spoon Yachts—Will be returning to the Caribbean in October where they will be available for charter for the Winter season. We cordially invite you to call us and make an appointment to view our yachts in NY. Please call **212-732-9470.**

Lots Of Yachts—The best yachts for Christmas & special events. 212-969-0241.

Manhattan Yacht Charters—Entertain from two to 600 guests! Complete party services on land & sea. Corporate events, private parties, special functions.
Book Christmas now! 212-772-9430.

YACHT PARTY EXCELLENCE
For Your 20 to 70 Guests



Private Yachts For Special Events
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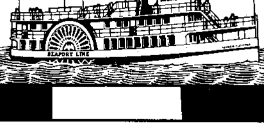

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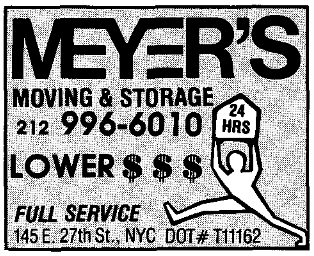

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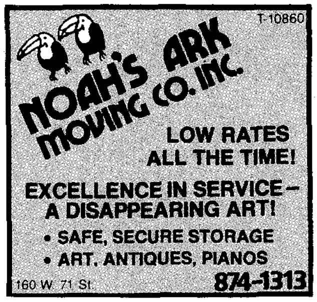

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Continued on next page.

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Continued from previous page.

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A Great Massage—Call Dean. East 74th St. location. 212-734-3993, 12am-11pm.

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Superb Swedish Massage, Reflexology—West 50's. Women only. (212) 489-5322.

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Sex Therapist/Surrogate Team—Masters & Johnson's techniques. 718-941-1816.

Continued on next page.

THERAPY

Continued from previous page.

Sexual Problems?—Male counselor. Private! Personal! Patient! 212-832-6659.

Surrogate Therapy—Shyness, fear of failure, premature ejaculation, impotency. Supervised surrogate program. Call for private, free evaluation. Mon-Fri. 10-8, Sat. 8:30-3:30. 212-EX1-1637.

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Hypnosis - Counseling—Weight, Personal problems, smoking, anxieties. Dr. Winter, 133 E. 73 St. 212-988-4800.

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J. Walman. 755-4363.

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017.

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Moving/Trucking—Station wagon, van or 20's. Low rated. Reliable. 212-532-2200.

Physical Matters Co.—Fully-equipped, expert movers. Local, long distance, free est., storage. Mike, 718-972-3451.

HOLIDAY ENTERTAINING

NEW YORK Magazine's Classifieds will present a special Holiday Entertaining section in our October 12th issue - on sale October 5th. This helpful section will run through the holidays into the January 4th issue, on sale December 28th.

Featured will be the kinds of services that will help 1.6 million readers find an artful approach to their holiday entertaining. Everything created to soothe the soul, souffle the spirits and spice up the festivities during the upcoming season will be highlighted in Holiday Entertaining. We will feature the services of professionals catering to New York's holiday needs (or whims perhaps!) - advertising dancing Christmas trees, magic Santas, sumptuous gourmet catering, theme holiday decorating, gifts of food, wreaths, party spaces from a loft to a ballroom or boat. You set the stage...

Advertisers, place an ad on Monday and see it in print in a week.

Call Raymond Alvin, Mads Buck or Mike Fazio. 212-971-3155.

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Divorce/Separation—One day seminar. Sun. Oct. 4. NY Open Center. **212-219-2527**

A NEW WEEKLY ADVERTISING SECTION FOR MAIL ORDER...

Will debut in NEW YORK Magazine's Working Classified section beginning with the October 26th issue, on sale October 19th. (The October 26th issue is also a special issue featuring Holiday Entertaining.)

Watch for important details on Mail Order advertising in next week's magazine or call Linda Bama at 212-971-3155.

INSERTION ORDER FOR CLASSIFIED ADVERTISING & STRICTLY PERSONALS

Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Commercial ads $40 per line for 1 time order; $32.45 per line for 4 consecutive weeks; $27.85 per line for 7 consecutive weeks; Real Estate ads $23.95 per line (Flat Rate); Travel ads $25 per line for 1 time order; $24.50 per line for 4 consecutive weeks; $24.25 per line for 7 consecutive weeks; Strictly Personal ads $27 per line and $15 for NYM Box Number. Front Page Placement, $50.

Commercial and Real Estate Deadline: Monday at 5 PM for issue on sale following Monday.

Name ____________________

Street Address ____________________

City __________ State __________ Zip __________

Home Phone (for our records only) ____________________

Payment: Check ____ M.O. ____ MasterCard ____ Visa ____ AmEx ____ Card Number __________

Exp. Date __________ Signature ____________________

Ad copy:

Please place my ad under the following heading ____________________

Please place the following __________ line ad __________ time(s), starting in the __________ issue. (On sale __________

Classified Advertising Dept.

New York Magazine, 755 Second Avenue, New York, NY 10017
212-971-3155

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $27 per line, 2 line minimum.** 36 characters equal 1 line. Limited abbreviations. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Add $15 for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50) and strictly personal ads are placed on a first come first served basis dependent on availability of issue. To place an ad by mail send to: New York Magazine, 755 Second Ave, NYC 10017. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. responses are forwarded continuously for six weeks after ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

New York Magazine,
————
P.O. Box 4600
New York, New York
10163

Extremely Attractive—Female MD, 5'6", Jewish, European background, family a priority. Interested in art, jazz, tennis, foreign politics. Seeks marriage-minded MD/JD - handsome, ambitious, considerate, refined, from 29-35. Please send bio/photo for reply. NYM K603.

Let's Meet—I'm a very handsome, caring, athletic, affectionate businessman, 31, 6', 174 lbs, blue eyes, dark hair. You're an attractive, slender, sensible, intelligent woman who would like to share a warm, loving relationship and begin making a lifetime of memories together. Letter, recent full-length photo, phone. NYM G236.

Crocodile Dundee—Looking for his female mate. Are you a 27-37, slim, non-smoking lady who can live without NYC? Would you prefer a country home in CT to the hustle and bustle of the big city? Do you like old blue jeans and walks in Vermont? Then maybe you're the lady for me. I'm a white male, 42, 6', 185 lbs, financially secure, independent professional who prefers nature and wildlife, wide open spaces and warm fires to the corporate life. Photo/note. NYM H193.

Life's A Joy—And so much more so when shared with someone special. If you are a happy, warm, communicative man, 38-50, enjoy music, theater, books and sunshine, and think a very attractive (yes, slim too), Jewish woman who laughs easily and loves chocolate might add something to your life, send me a note. NYM G302.

Just Moved To NYC—Very successful, 32, creative, handsome, fit, romantic, warm, witty, well-traveled, with taste for adventure but ready for commitment. Seeks beautiful, intelligent, accomplished woman, 25-32. Bio/photo. NYM T203.

Very Successful Entrepreneur—Good-looking, athletic build, 5'11", Jewish. Enjoys most sports, nice restaurants, dancing, romantic weekends. Seeking that special woman who is warm, affectionate, pretty and slim, between 35-45, and maybe we can make it happen. Photo/note appreciated. NYM K638.

Pretty Mets Fan—Petite, liberal, 31. Loves travel, kids. Seeks male counterpart, 27-35. Photo/phone. NYM A177.

Lovely Natural Blond—University MA, seeks classy, warm man, 50's. NYM T214.

A Study In Contrasts—I am: a river rat who loves opera, a gourmet cook who adores catsup, at ease sipping tea at Claridge's or table wine at the local pizzeria, a serious professional woman who enjoys a good joke - soft, warm, fully feminine, fiercely independent. This very pretty, late 40's woman, seeks kind, sophisticated, successful, very attractive, slim gentleman who is ready to share a life. Photo a must. NYM F500.

Let's Golf—Attractive Wasp, charming, fun gal, 40, seeks golf partner willing to play with eager beginner. NYM G288.

Spirited, Attracted Woman—31, child therapist, seeks creative, intuitive, witty man for mature relationship. NYM H161.

Millionaire Real Estate Developer—Personable, handsome, unpretentious, Jewish. Seeks brightest, warmest, prettiest mate (under 34) possible. Note/phone/recent photo for response. NYM G316.

Green-Eyed Blond—23, 5'4", pretty, vivacious Jewish female, tired of insincere relationships. Seeks confident, successful, fun-loving, warm, romantic man with a great sense of humor. Photo. NYM H208.

Would Your Life—Be complete with a pretty, trim, intelligent, comfortable-to-be-with, kind wife? I may be the Jewish lady, mid 30's, who will always love you no matter what. Photo please. NYM E152.

33, Pretty, Self-Made, Successful—TV news producer. Takes pleasure in travel, running, hiking, good talks, lazing over The Sunday Times. Are you bright, open, sexy, athletic and in love with life? Photo helpful. NYM H186.

Looks And Substance—32, Catholic, professional, successful. A handsome guy with traditional values wishes to meet that special lady. Photo, please. NYM G291.

The Sweetest Taboo?—Discovering that there is romance after the 40's. Stunning, elegant, tall and slender professional woman with knockout smile (Gene Tierney look-alike). Seeks man, 50-65, excellent character a must - only nice guys and squares please. NYM F498.

Marriage/Family-Minded, Classy—Ash blond attorney, thinking of (perhaps) a sabbatical, a relationship with someone near my age and maybe even suburbia...Greenwich? I have the checklist attributes: extremely attractive, athletic, artistic (former dancer), Ivy educated. Seeking (I mean this) a tall (over 5'10"), dark, athletic, very intelligent and successful MD, attorney or businessman, a mature 34-43, who feels a wife can either work or not work, is ready for a permanent relationship and not simply looking for the checklist, is used to the finer things in life and knows how to treat a woman. No photo/bio, no reply. NYM E155.

Brainy, Literate Manhattan Man—58 (my real age) - looks early-to-mid 40's, divorced, 5'10", slim, soft-spoken, successful and good-looking. Seeking a warm, close, long-lasting relationship with a gentle, slender, affectionate and extremely bright woman of 33-48, to share humanist values, mutual interests, simple pleasures and each other. I enjoy the theater, arts, traveling, beautiful sunsets and much more. Tell me about yourself. NYM K627.

Steve Martin Appearance—Guy, 46, secure, easygoing, intelligent, athletic, witty. Seeks pretty, petite lady who's bright, secure, huggable, easy to talk to, many interests. Note/phone/photo. NYM E134.

Let's Not Keep The Stork Waiting—Young man, 28, 5'10", good-looking, Italian-American, own business, seeks family-minded, intelligent girl, 23-25. Please write about yourself. NYM H202.

Recipe For Romance And Fulfillment—Take a caring, warm, quite handsome doctor - sophisticated, athletic, super successful, Jewish, 30's. Add to this a warm-hearted, gorgeous lady, 32 or under, slender, non-smoking. Season with some chemistry and laughter and a lifelong romantic partnership will result. Only letter with photo replied to. NYM G309.

Now's The Time—White Jewish male, 32, creative, fun, attractive. Looking for affectionate, attractive, caring, breathing woman with good sense of humor. Life is too short but I'm not. Let's start having fun together now. Photo please. NYM K604.

Female Artist—Seeks male model, 43-53. I am an upper-west-sider who is accomplished, pretty, athletic, fit, fun, smart, diverse, divorced, desirable, caring, sharing and widely-traveled. Counterpart, can't wait to easel through life with you! NYM H185.

Tender, Intelligent, Active—Male, 42, 6', trim, marriage-minded, non-materialistic college professor and world traveler. Seeks woman who is caring, has zest and loves international travel. NYM H164.

Attractive, Classy, Warm—Jewish widow seeks tall, secure male counterpart, 60's, for caring relationship. NYM K542.

A Truly Wonderful—Fun-loving guy who's extremely active, athletic and attractive, a successful Manhattan businessman. I'm proud of my accomplishments and I'm looking for a stable, vibrant, happy lady (24-30) who can walk with me, not around me. Honest photo and note. NYM E147.

Music, Beach, Sports—More! Attractive, intelligent female, 29. Sane, fun-loving male. Send note/photo. NYM K625.

Not Perfect, Just Special—28, cute, athletic, accomplished in career with a great outlook on life. Have a wonderful life style that I would love to share with someone special. Looking for tall, handsome professional man, 28-35, with integrity and sensitivity to share friendship/relationship. Photo and phone for reply. NYM K598.

Striking NJ Professional Female—46, 5'6", charming, slender, romantic, who enjoys life and loves to laugh. Seeks a successful, single man of intelligence, integrity, sincerity and sanity for a serious relationship. Photo. NYM E127.

Exquisite—Blue-eyed strawberry blond, Jewish, 27, 5'5", slim, with delicate features and an ethereal quality, fortified with wisdom and spiced with wit. Seeks attractive, sincere white male. NYM G292.

Act 2—Educated, slim, Jewish, 49, seeks kind, bright man for caring. NYM E132.

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STRICTLY PERSONALS

Easy To Be With—I am a slim, attractive lady, 48 and financially secure. Also loving, sensitive, healthy and spirited. Enjoy good conversation, reading, music and the outdoors. Looking for honest and open man with similar qualities and then some. NYM A188.

Perfect In Every Way—Attractive, dynamic, successful, witty woman, late 30's, seeking same in white male, 30-45. Interests include classical music, gourmet cooking, humor, art and tennis. Hard to believe?! Okay...my checkbook was off once by 2 cents in the last 17 years. Memo/caricature, please. NYM H198.

Daughter Of Corporate Nomads—Philadelphia-born, northwest nurtured, northeast educated single professional - 45, slim, pretty and caring. Seeks Christian gentleman, 35-55, who is dynamic, loving and comfortable with commitment/marriage. Prefer 914 area. Bio/photo/phone. POB 147, Grahamsville, NY 12740.

Very Sensitive Male—33, handsome (blond hair, blue eyes), intelligent (Phi Beta Kappa), muscular build, creative, funny, MBA, publishing entrepreneur and writer. Seeking very pretty woman (long and/or straight hair a plus), very intellectual, petite (under 5'5"), slim, under 35, non-smoker. Please love books, ideas and the arts. Photo appreciated. NYM G257.

Thinking Man's Woman—Slim, sensual, successful exec, 5'5", brunette beauty, 40. Interests include science, travel, mischief. Seeks relationship with male, 38-55, tall, professional, affluent, happy in his own life, ready for tenderness, sharing and fun. Intellect and wit, prerequisites. Note/photo/phone. NYM H188.

Handsome Guy—Early 30's, president of own Manhattan corporation in the arts, has lived abroad. Seeks intimate relationship with smart, independent beauty, 25-35, no children yet, for interesting NY nightlife - Jezebel's to Nell's - and, of course, other pursuits. Recent photo guarantees a reply. NYM G287.

Looks, Age, Wealth Not An Issue—What is? Maturity, sensitivity, intelligence, wit, trustworthiness, similar interests, availability, self-confidence, flexibility and joie de vivre, sensuality, good health, energetic non-smoker. I'm all of the above, plus I'm a psychologist, 44, 5'7", 140 lbs, Peabody Award-winner, Nobel Prize candidate. Love theater, dance, travel. I'm a very beautiful, blond Italian. Send letter/phone to POB 1517, Madison Sq. Sta, NYC, 10010.

Successful Comedy Writer—35, 5'8", slim, handsome, well-off, divorced. In previous career spent 8 years as a mathematician at a Wall Street firm. Seeks a woman who is honorable, attractive and intelligent. Photo/note/phone. NYM T206.

Handsome, Successful Manhattanite—Jewish, 5'8", 40's, interests include, travel, theater, fine dining, sports, Hamptons home. Seeking very attractive, slender, sophisticated female. One who loves to laugh, mid 30's, for friendship and romance. Photo/note/phone. NYM E159.

This Woman Delivers—Babies that is. 39-year-old Doc, into 60's music, dancing, motorcycles, museums, looking for a fun guy with brains and integrity. NYM H187.

For The Man Who Has Everything—Beautiful, bright, beguiling, slim, sophisticated, 42, feminine, mysterious (occasionally modest) New Yorker seeks outrageously clever, disarmingly witty, astonishingly accomplished, endearingly sensitive, wonderfully wise, intensely loyal (occasionally modest) man of character and style. Fame, fortune and genius optional. NYM E126.

A Chic In Hand—53, is worth two in the bush - if she is rare, pretty, secure. We may nest together if you are a male of quality. N'est-ce pas? Phone/note. NYM H180.

Greek Businessman—With traditional values, looking for 23-35-year-old counterpart for relationship. Photo/bio attractive. NYM K556.

Bottom-Heavy Princess—If you are pretty, feminine and refined and are curious to meet a man of Victorian taste who can appreciate your callipygian charms, then this 31-year-old, tall, handsome, brown-haired, blue-eyed, sophisticated, successful Manhattan attorney is for you. NYM T205.

Satisfy My Curiosity—I have never dated an Oriental woman. I am a 36-year-old consulting engineer of Italian descent. Intelligent, successful, fun-loving, athletic, non-smoking, warm and considerate are words that describe me. My interests include attending sporting events, running competitively (10K or less), travel, fine restaurants, theater. If you are Oriental and find we have common interests, we must get together. Photo/bio ensures reply. NYM G284.

English, Jewish, 35, Professional—With eclectic tastes. Seeks attractive, intelligent Jewish lady, late 20's-30's, professional, independent, non-smoker who loves music, dining, cats and life (not necessarily in that order). Aim - mutual nurturing. Photo/letter gets reply. NYM K597.

Desire—A woman with easy spirit and charm, slim, lovely to see, 26-36, with interests beyond her career. For fun and romance - maybe even old-fashioned commitment. By: handsome, 5'10", top corporate exec turned successful entrepreneur - recently returned to enjoy the city and comfortable east side co-op home. NYM H162.

Professional Man—34, blue-eyed Manhattanite seeks bright, pretty, creative woman who has retained her sense of humor and remained reasonably unjaded. Photo if possible. NYM G213.

Woman Educator, Politician—Exquisite, successful lady seeks middle-aged man possessing integrity, education, sensuality, financial success, good looks, availability. NYM G282.

Sensual Outdoors Woman Wanted—Male, 39, intelligent, good-looking, athletic. Looking for warm, earthy, beautiful lady to share skiing, backpacking, biking, tennis, the arts, city fun and commitment. Photo a must. NYM H194.

Happy New Year 5748—Tall, handsome, 34, brown-eyed Manhattan Ivy Leaguer, cheerful, caring, childless - share Broadway, dancing, lobster, concerts, beach with tall Jewess, 23-31. NYM G303.

I Am A Woman Who Defies—Description. I'm hard-driving but compassionate. I'm successful but approachable. My idea of going out for Italian means flying to that little ristorante in Milan. I'm also content to curl up with a good book but I'd rather curl up with someone who's read one. If you're over 40, well-educated, self-assured and haven't forgotten how to smile, I'd like to hear from you. Phone/photo/bio please. NYM H181.

Not-So-Desperately Seeking—Tall, handsome, smart guy, weaned on pasta, happy, healthy in body/soul, unencumbered, down-to-earth, 32-40. Me? Tall, pretty teacher who enjoys simple things and laughing. Note/photo/phone. NYM G286.

All Of The Above—Attractive Jewish female in mid 40's, involved in entrepreneurial publishing venture. Gourmet cook, well-traveled, fun-loving, socially adept, sports-oriented, intellectually curious about life and people, dry sense of humor. Divide time between city and country. If all of the above interests/intrigues you, let me hear from you. Note/photo/phone. NYM G318.

Working On Second Million—30, stock market whiz, 6', great-looking, own west side town house, jaguar, co-own lear jet. Seeking beautiful female (please look good in bikini) to share world travel, romance, life in fast lane. No photo, no reply. NYM G290.

For This Youthful NJ Man—Attractive, slim, non-smoking, unmaterialistic business-owner, 5'11', 46. Happiness is: a modest house with land, quiet times together, a love of the outdoors and each other, books, friends, music, adventuresome travel. If you are slender, pretty, bright, healthy, to 45, please reply to POB 616, Roseland, NJ 07068.

Attractive, Warm, Educated—Secure, professional NYC lady, 55, 5'5", slim. Seeks smart, thoughtful, elegant, wealthy, 60 plus, gentleman for romance and possible marriage. Note/phone. NYM K544.

My Warmth Will Melt Your Heart—Sexy, sweet and sophisticated woman ad exec, very attractive, in great shape, 36 (looks 30) with silky hair and dark exotic eyes. Ready to share all that life has to offer with an attractive, successful, marriage-minded Jewish male, 33-46. Phone/note/photo, please. NYM H207.

Life's Simple Pleasures—Holding hands, rainy weekends, traveling and vacationing, hugs and a lot of I love you's. This Westchester, 40ish, single, white Jewish male - honest, unpretentious, financially successful, romantic, adventurous, self-confident and kind of shy - seeks 30-40-year old, warm and honest, tall and slender woman for intimate, lasting relationship. Photo/bio/phone. NYM E154.

Intelligent, Pretty Lady—38, seeks intelligent, attractive, imaginative man to share my favorite season. NYM G283.

Autumn Leaves—And then comes winter. So I'm looking for a seasoned man. Great-looking professional woman, 5'4", green eyes, dark hair, young 43. I'm warm, funny and unfailingly honest. Let's see if we can laugh together and we'll worry about meeting your parents later. NYM H192.

Handsome, Cultured Lawyer—Single, 28, tall, warm, moral, easygoing man. Loves nature, travel, exploring NYC, etc. Seeks refined, educated, marriage-minded, white Christian lady, 24-30, non-smoker. Objective: lasting love story. Letter and phone. NYM K593.

Reach Out To—Blond, shapely lady, 50's, non-smoker, for travel, shared feelings. Seek gent, 55 plus. NYM K633.

My Eyes Are Sultry—My mouth sensuous, my mind is open and curious. You must be a tall, 38-48, successful professional male, willing and able to make a commitment. I am 37, a black woman who is looking for a best friend and permanent lover. Letter/phone/photo. NYM H203.

Bright, Attractive, Athletic—33, Jewish female, seeks interesting, fun-loving, warm gentleman to share good times, friendship and romance. NYM E145.

Striking Red-Headed Man—Tall, athletic, successful yet down-to-earth, 35, searching for unconventional female beauty, not too jaded by NY dating to fall in love. Photo if possible. NYM H204.

This Exceptionally Pretty—In-shape, Italian female executive, 27, is looking for an intelligent man who, like herself, is accustomed to living a privileged life style, but remains down-to-earth and unaffected by it all. A man who is honest, generous in spirit, moral in character and healthy in attitude. A non-smoker, 26-35, who enjoys sports - skiing/tennis, dining, dancing and is desirous of a lifelong commitment. Bio/photo/phone. NYM H201.

I Am Imperfect—Despite being a good-looking, successful psychotherapist, 33, who possesses a sound mind/solid body; wishes to meet an analyzed woman of sterling character, beauty and intellect (but not too perfect!). Photo. NYM E136.

Bubbly, Beautiful And Black—Athletic JD, 29, seeks successful man for friendship, perhaps more. NYM H209.

Quietly Funny—Very pretty, well-educated, artistic, professional Jewish young woman. Interested in meeting sincere, together, well-educated, intellectually gifted, professional Jewish man, 30's, with a generous sense of humor. NYM H183.

Romance Is Still Alive—And so is creativity. Contact me (male, 38) and find out why. Please send picture if interested. NYM A103.

What A Treat—To meet a bright, humorous, warm, spirited man, who is comfortable with his success and enjoys doing things and being a homebody. Ideally looks like a teddy bear but am open to other looks. I am petite. You determine if I'm cute, bright, humorous, vivacious and good company. I love children, pets, the city, country, my work, travel, movies, etc. Looking for a special companion/lover/mate. If you don't have a photo it's okay, I do. NYM H171.

Professional Nurse, Black—29, attractive divorcee, Caribbean-bred. Likes the outdoors and reading. Seeks tall, caring, non-smoking man, 28-38, for serious, lasting relationship. Photo/phone. NYM H182.

Fun-Loving Guy—Successful Jewish dentist, 30, 5'11", handsome and witty, who is confident and sometimes tough on the outside but is butter on the inside. Seeking naturally attractive, slim and easygoing woman to make me melt. Phone and photo a must. NYM G289.

Believe It Or Not—Now available is a successful corporate exec - 43, 6', warm, witty, quite attractive, very bright, sincere and straightforward, who would look forward to meeting and enjoying the company of and subsequent one-on-one relationship with a very attractive, tall, slender but shapely, soft (unjaded) and sensuous lady of distinction with keen sense of humor. Note/photo important, smoking okay. NYM T183.

Do You Want—Macho? Trendy? Pinstripes? Forget it! I'm an easygoing, good-looking, earthy, gentle, upbeat man, 48, self-employed. Love cooking, antiques, travel, country weekends. Seek like-minded woman, 35-45, independent but feminine, classy but unpretentious. Hurry - we can cuddle through the World Series. Note/photo/phone. NYM G315.

Warm, Caring—Single Jewish female, 30, nurse, 5'7", slim. Enjoys music, film, books. Seeks very bright, very nice male to share the future and The Sunday Times. NYM K594.

Male, 40—Tall, athletic, bright. Seeks tall, attractive, funny, professional female (early 30's) for serious/romantic events. Photo. NYM E131.

Displaced Scarlett O'Hara—Christian. Seeks preppie man, 32-40, to have fun. Wants best friend, which could lead to "Gone With The Wind". NYM E151.

Beautiful, Sophisticated, 35—Seeks handsome Jewish investment banker, 37-50, for possible merger. Photo/note. NYM H191.

Good-Looking MD—30, Italian, athletic, romantic and sincere, strong yet sensitive. Seeks petite (5'4" or less), slim, warm, fun-loving, college-educated female, 23-29, for lasting relationship. Photo/phone, please. NYM A179.

Seeking A Sincere Womman—29-38, non-smoker, for a long-lasting relationship. I'm 36, a Manhattanite, work in the field of TV, enjoy films, plays, bike riding, picnics and dining out. Note/phone. NYM H199.

Hi—Pretty, trim Jewish woman, 30, own business, outgoing and independent, seeks successful, self-assured Jewish male. Note/photo/phone. NYM E164.

Tea For Two—So who needs three? Sassy, engaging, pretty, slim, 40's female, ambiguously defined as serious by nature but droll of tongue. NYM K609.

Sparkling Nordic Blond—125 lbs, mid 40's, seeking sincere, down-to-earth, attractive man, 45-55, 5'10" up. Am creative, nurturing, fun-loving and open for serious commitment. Photo. NYM G296.

Win A Free Trip—To share life's journey with this beautiful, lean, leggy 39-year-old, electric blue-eyed Jewish professional. I'm seeking a 5'11" plus, successful, sincere and giving, non-smoking co-pilot with whom I can reach new heights. Send your entry now! Photo, please. NYM G305.

Handsome City/Country Gentleman—Old-fashioned values, modern attitude. Jewish, 52 years young, non-smoker, virile, entrepreneur. Enjoys swimming, nature, gardening, theater, dining in/out, music. Looking for attractive, down-to-earth, full-figured, honest lady - not so sophisticated, not so thin, secure emotionally and financially - who enjoys same, for possible commitment. Distance no problem - have spirit will travel. Recent photo. Box 12, Parksville, NY 12768.

Dark-Eyed LI Lady-36, attractive, Christian, white, single, slim, earthy professional - contemporary, traditional values, no kids. Enjoys old films, jazz, candlelight. Seeks perfect chemistry with attractive LI guy, 30's, similar qualities, for serious one-to one. NYM K596.

Adventurous, Creative Executive—31, 6', slim, Jewish and good-looking. I'm seeking a beautiful kindred spirit whose broad interests range from athletic to aesthetic...city lights to country nights...humorous conversations to romantic situations. Note/photo, please. NYM E163.

Life, Love And Laughter—Are the essentials. Also desirable would be a bright, irreverent, honest, tender male, 40 plus,who likes active outdoors, NY, travel and is interested in a relationship with a warm, attractive, sexy, successful female. NYM E161.

Share A Companionable Picnic—In the park with an attractive, friendly woman. I'll bring the basket, you bring the cider. Together we'll toast the verities of art and life. NYM G301.

Exotic Writer, 34—Seeks aesthetic male. Europeans welcome. NYM K620.

Advertising Guy—Tall, dark and handsome, age 42, seeks that lovely, petite, feminine gal, 28-36, to make life complete. Photo, please. NYM G300.

Gentle, Capable, Romantic—Female CT executive, very young 44. Seeks male equal for hikes, hugs, talks, walks, whatever... NYM T207.

Pretty, Petite VP—Jewish female, 30, enjoys travel, theater, good food and tennis. Seeks Jewish male, 28-37, with sense of humor. Non-smoker. Photo. NYM E166.

Sensitive Professional Male—52, 5'8", who is a good listener. Interests include movies, outdoor activities and good conversation. Seeks a non-smoking woman, 35-52, for a serious relationship. Children okay. Photo/note, please. NYM H210.

Business Executive—28, 5'8", likes conversations, tennis, good restaurants. Looking for female of fine background to share life with. NYM K591.

Funny Female—Forty-four, feminine, frank, free, fortunate, fine features, feline fancier, favors feeling, faithful fellow, forties, for fantastic future. NYM K616.

Handsome, Irish-German Professional—Seeks attractive, intelligent, healthy, honest, loving woman, 22-35. NYM H213.

Curious—Bright, attractive woman, 5'8", 28, seeks smart, open man. NYM T208.

Attorney's Widow—Young 65, Jewish, seeks educated, sincere man. NYM G274.

Academic Scientist—Fireside philosopher - attractive, tall, athletic and successful, Manhattan-based male of 47 years, with warmth, wit and diverse interests (both indoor and out, frivolous and profound). Seeks outrageously bright, attractive, sensitive and largely happy woman (preferably of childbearing age, who - in the unlikely event that all should seem right - would be willing to consider marriage and family). Photo, please. NYM T215.

Gentleman Of Chinese Descent—Financially secure, of excellent background and life style, desires acquaintance of 35-40-year, Asian lady or other. Note/phone. NYM E158.

Considerate, Handsome Man—Friendly, tall, vibrant non-smoker, 45, well established. Yearns to marry and take good care of you: woman under 35. Photo please. NYM E121.

Shapely, Sensuous, Sharing—35-40's, down-to-earth female wanted by this funny, caring, loving, NJ/NY, divorced, 40's, Jewish professional. NYM A183.

Top-Notch Blond—Pretty, well-educated, 32, slender, tall, exceptional female seeks tall, well-adjusted, well-educated, warm, wonderful male. Photo/note/phone. NYM H146.

Quality Not Quantity—32, 6', athletic, creative entrepreneur seeks a mature, attractive woman to explore possibilities. Note/phone/photo. NYM G306.

Blond, Blue-Eyed Psychologist—Slim, 42, good-looking, adventuresome, Jewish Manhattanite. Seeks interesting male: JD, MD or the like, 40's-50's. Bio/photo for exchange. NYM G268.

West-Side Woman—30's, Jewish, Phi Beta Kappa grad, who looks great in short skirts. Seeks marriage-minded man under 46. NYM A152.

Greek-American Gentleman—34 years, tall, dark and handsome - healthy, slim, stylish, successful, well-rounded personality. Seeks Greek-American woman, 25-30, pretty, shapely, honest, intelligent, humorous. Seeking relationship and possible marriage. Please send photo/phone/note. NYM H196.

Beautiful Blond—33, seeks successful male, 35-45. Photo. NYM A185.

Tall, Slender, Very Attractive—(Was beauty queen in college) successful professional. Would like to meet tall, trim, attractive, successful, non-smoking, well-adjusted, middle-aged gentleman (48 up), for friendship and companionship. I am well-educated, well-spoken, au courant, stylish - can ride, sail, ski and play middling tennis. Know how to converse with diplomats or doormen. Well-traveled. Good sense of humor. Like art, Bach, soft rock, the Redskins. Paint a little. Trying to write the GAN. Three married children, all successful. Divorced and not necessarily looking for remarriage. Well-adjusted but miss having a close male friend to talk to and laugh with. Blue eyes, brown hair, freckles, Irish descent. Please send your description to: NYM G230.

Sexy, Elegant Jewish Lady—Seeks the utmost! A top-of-the-line, take-charge man, 50 plus and ring material. NYM K631.

Beautiful, Glamorous, Gifted—Exciting and successful designer looking for that special man who is a full, dynamic and successful person - 42-52, 6'2" plus, in good shape - this quality, non-smoking man appreciates a woman who is very tall and striking yet warm and loving. He, like me, has a positive, upbeat personality. We are both fun-loving, emotionally available and down-to-earth yet classy. Note/photo/phone. NYM G293.

Hi! Single White Male—30, 5'6", 145 lbs, successful and considered good-looking. I'm seeking a special lady to have a unique relationship with. One in which we can be our true selves and risk opening up, while accepting each other, so that we may grow, both as individuals and as a couple. Photo/note, please. NYM A187.

Female Body Builder/Partner Wanted—By 29-year-old Jewish male novice who needs motivation when the laziness settles in. Looking to build strong relationship *and body with a down-to-earth, pretty or* cute woman who has a great sense of humor, appreciates old movies as well as old jeans. I'm 6', smart, funny and successful, considered cute or handsome depending on who's doing the considering. Photo a must/note/phone. NYM T185.

Sense Of Style—Grace, humor. Attractive man with smiling blue eyes and dependable heart. Enjoy sharing exotic world travel, playful dance, magical ocean nights. I'm powerful, conscious, open. Found great success and happiness in creative business with children. Seeking easygoing, trim, sensual lady of rare beauty and substance, 24-32. Shake me with your letter and photo. I won't bite, perhaps just nibble. NYM E148.

Desperately Seeking Single Female!—Attractive, athletic, down-to-earth, romantic - to get me off my couch before football season begins! I'm 33, attractive, successful, athletic, laid-back with a special sense of humor. Note/photo/phone. NYM K602.

Witty MD, Fifties—Seeks companionable, tallish, professional, childless female, 42 and under, for tennis, dining, perhaps more. Photo and handwritten note a must. NYM H206.

Attractive Widow, 46—Cultured, professional, warm and caring. Seeks a gentleman, 55-65, professional or business, secure, sincere to share life's journey. Note/phone. NYM K619.

Exceptional In So Many Ways!—Quite beautiful, ultrafeminine and a very appealing combination of class, sophistication and sensuality. I am a world-traveled businesswoman who is extremely intuitive, giving and gentle, as well as exciting and dynamic. Although I am both emotionally and materially independent, I would love to find a man willing and capable of participating in an interdependent relationship. I am looking for a tall, slim gentleman, over 39, who is successful in his business or profession. He must be honest, reliable, gentle and sensitive - strong of mind and body - a man who really likes women as well as himself. Someone who has the means and the desire to enjoy the finer things in life. A man with the insight and sophistication to recognize and value something very special - and do whatever it takes to get it. Bio/phone. Photo a plus. NYM E120.

Very Attractive, Sparkling Lady MD—Seeks single, distinguished, warm, gentleman, 43 plus, for romance, friendship and who knows what? NYM K626.

Pretty Oriental Lady—Young 40, wishes to meet sincere, sensitive, attractive, successful Caucasion male, 40-55, for lasting relationship. Photo helpful. NYMM T107

Nice Guy, 25—Dynamic, good-looking, intelligent. Seeks a slim, fun-loving, athletic female, 21-30. NY/CT. Photo/phone. Will respond to all. NYM H212.

NJ/NY—Pathologist, 53, 5'8", seeks educated, non-smoking Christian woman to enjoy sharing new horizons, humor, the outdoors, books, country roads, crafts, music, museums and companionship. Photo/phone. NYM E157.

Autumn Is Approaching—And this very attractive female - 25, slim, 5'6", brunette, warm and sensitive, great personality - would love to meet that special man who loves The Mets, Giants and quiet romantic evenings. A committed, loving friendship, someone whom I can take good care of and someone who will take very good care of me. Photo a must. NYM E143.

I Want Babies—And a beautiful home (in Westchester, even). Honestly, I've tried it and loved it. (Still reading?). Here's the story: I'm a really nice and lovable single guy (early 40's, 5'8", attorney, Jewish) who also happens to be, by most accounts, outrageously bright and funny, successful (dynamite resume), never boring, a great friend and a terrific daddy. If you just happen to be in your early 30's or late 20's, have a live mind and also come with lots of adjectives, you know how to reach me - or perhaps you have a friend? Please hurry. Lincoln Center's on; skiing's not far off. NYM K637.

Handsome Jewish Male—29, bright, witty, athletic, professional/law student. Seeks pretty, intelligent female, 20-29. Photo a must. NYM A184.

If We Had But World Enough—And time...I would wait for you to find me. I'm an attractive, 5'7" widow who loves theater, opera and all things cultural, yet I'm as comfortable in the kitchen as I am at Lincoln Center. If you are an interesting man, 50's-early 60's, please write. NYM H205.

Army/Foreign Service Brat—Polyglot, bibliophilic, athletic, volatile but sympathetic, Harvard-educated Wasp surgeon. Seeks woman of similar background, 25-35, with intelligence, character, wit, natural attractiveness and love of outdoors. Respond only if you normally wouldn't do this sort of thing. Photo. NYM E144.

Attractive LI Jewish Widow—Outgoing, intelligent, sensitive, looking for kind, caring person, 60-70, with good sense of humor, to share a way of life that could be again. Golf, tennis, concerts, bridge, theater, etc. Interest in any and all of the above would be terrific. NYM K622.

Handsome, Athletic Engineer—33, 6'2", PhD, Jewish, never married, blue-eyed, brown hair. Seeks compatible lady who's both career and family-oriented for serious relationship. Photo. NYM E162.

Schubert, Troyat, Cotswolds And Me—Oriental businesswoman, loves chamber music, UK, books and romantic evenings. Would like to meet non-smoking, 35-45, professional man to share interests and life. Letter/photo. NYM E153.

Looking For Love—In all the wrong places. 23, 5'6", pretty, sincere, outgoing Jewish female, tired of the singles scene. Seeks caring, fun-loving male, 25-30, who feels the same. Only you know who you are. Photo, please. NYM G307.

Sane, Down-To-Earth Man Desired—For attractive, slender woman (37). I'm bright, fun, caring. Seeking a commitment-minded man of integrity, ambition, kindness and smarts, to share good and difficult times. Looks not important - gumption and a clear mind are. Note/phone. NYM A154.

West-Side Gem—Exceptionally pretty, intellectual Ivy grad, 28, fit, Jewish. Warm and genuine with high-caliber career. Loves Tolstoy, old buildings and tete-a-tetes. Seeking a super-bright man of similar tastes and sterling character (28-35, non-smoker) who would eventually like to join me in being "no longer available". NYM E150.

Ballet And Boxing—Are some of the interests of an attractive, career-oriented, feminine, single mom with sensitivity and humor, who seeks an established, 40's male with a quick wit and good sense of self, to share football season and more. NYM K600.

I Still Haven't Found—What I'm looking for...that is, a good-looking, slim, successful, fun Jewish guy. Me: cute, creative, trim female, 25, who loves music, the Mets, laughter and romance. You too? Photo/note, please. NYM G295.

Soul Mate Wanted—By red-maned lady, 35, NJ. Only monogamous males need apply. You don't have to be rich to be my guy, just have attitude! Ages 30-45. Note/phone. NYM E052.

Fit, Firm, Fiftyish Male—Divorced, 5'10", enjoys walks, talks, music, sports. Seeks slim, romantic woman for lasting relationship. Photo appreciated. NYM E137.

Sophisticated Lady—With style and beauty, 50's, slim, cultured and giving. Enjoys travel and the arts. Seeks successful, quality Jewish man. NYM G281.

A Rare Find—Atypical, attractive, bright Jewish woman, 30, who loves dinners in undiscovered restaurants and enjoys a great sense of humor, seeks Jewish man, 30-40's. Photo/note/phone. NYM K595.

Ex-New Yorker—Seeks cheerful, mature lady to share my country home, your city apartment. Wedding-minded, athletic, 62, semi-retired, secure. Tall 6', slim, non-smoker. Traveled, educated. Enjoys the arts, Utah skiing. Note/photo. NYM G298.

I Am The Handsome Man—You passed on the street the other day, the one you wished you could meet. I am 40, 5'9", successful professional, Jewish, artistic, urbane. I seek to meet a successful, intelligent, attractive woman with whom to share the timeless grace and elegance of the real NY. Photo preferred. NYM E160.

Handsome (I'm Told)—Fit male, 34, 5'8", enjoys keeping fit, skiing - and expresses feelings as they occur. Career important/ not everything. If you are attractive, 26-33: note/photo/phone. NYM A180.

Nice, White Woman Desired—By loving, loyal, romantic, gentle, dynamic scientist. A genuinely nice person, receiving PhD in one year. I enjoy different cultures, photography, mountains (hiking, climbing, downhill skiing), piano concerts, museums, table tennis, poetry, travel, stock market. I'm 32 (look 25), 5'8", 160 lbs, clean-cut good looks, young face and body, well-dressed, clean and healthy life style. Chinese from a high-class family. Mist in Canadian Rockies is my spirit/ colors of Van Gogh's paintings are my warmth/rhythm of Liszt's Liebestraume is my peace/love poems of Shakespeare are my affection/Rome and Florence are my rich cultural and intellectual life/Southern France seacoast is my leisure. Seek a kind, gentle, beautiful, under-28 woman for mutual growth and love. Photo. NYM T201.

Loving, Vivacious, Pretty—Down-to-earth brunette, 38 (looks 30), Jewish, non-religious, great sense of humor, sensitive, supportive, fun-loving. Seeks communicative man who is mature, responsible and not afraid to share feelings and thoughts for marriage in the near future, over 5'7". Bio/photo/phone. NYM H211.

Handsome White Male—Successful, Harvard-educated executive, 43, 6', 170, with many interests including fine dining, ballet and travel. Seeks very attractive, intelligent, stylish, gentile female, 27-34, for lifetime commitment. Reply with phone and photo or description. NYM G244.

Escape From NY—Successful businessman, 46, Boston area but frequenting NYC, enjoys country living, travel and a romantic life style. Seeks attractive, slim, interesting woman to enjoy the best of all worlds. Photo please. NYM E133.

Warm, Caring Woman—Seeks same. Mid 30's, lawyer, Long Islander. Appreciates intelligence, patience, sense of humor, great smile. NYM G313.

Looking For A Leading Lady—25 to 31, Jewish, cute and caring, for a handsome and intelligent lawyer. Hurry now, the curtain is going up. NYM T210.

Classy, Attractive Black Female—39, seeks cultured, successful male, 40-55, to share museums, hiking, theater, literature and travel. NYM A186.

Handsome Jewish Professional—6'1", 33, slim, green eyes, athletic, sincere. Seeks attractive professional woman, 24-32, non-smoker with good heart, good values. Photo/phone/bio, please. NYM K623.

Warm, Handsome, Caring—Athletic Jewish male home-owner (37, 5'10", PhD psychology). Seeks a bright, open, marriage-minded Jewish woman. Photo appreciated. NYM T213.

Truly Very Attractive—Caring Jewish widow, 60, very youthful, secure. Enjoys the arts, travel, nature, dancing. Looks to share interests with educated, kind, refined Jewish man with zest for life, financially independent. NYM H178.

Single Jewish Male—37, 5', affluent MD, athletic, attractive, quite normal. Seeking very petite, very attractive, very gentle, single Jewish female, 22-36, for serious relationship. I'm sure you're out there. Photo, please. NYM G294.

Professional, Catholic 33-Year-Old—Cute, slender, petite, green-eyed brunette who loves the energy of Manhattan for pursuits of theater and art - but needs Rowayton/Darien weekends to pursue: English riding, running, tennis, sailing (beginning crew), biking, skiing (snow variety). If you have a similar life style and are interested in more than a casual relationship, please respond with picture to: NYM G308.

Pretty White Female, 32—Ivy League grad, exec with soulful eyes, artistic temperament and comfortable charm. Seeks special man, well-educated, thoughtful, cleared-eyed, who can temper ambition with grace, passion with tenderness, giving with receiving, and principals with humor and compassion. Please send photo and a note about yourself. NYM H189.

Beautiful, Dynamic Jewish Exec—24, seeks cosmopolitan, ambitious man. Note/phone/photo. NYM K632.

Academic Physician—Ivy League, tall, handsome, fit, former professional athlete, intellectual, bright, Catholic, 35. Seeks to meet attractive, caring, intelligent and interesting lady who values warmth, good conversation, a spirit of fun, fidelity and sharing the above with the right guy. Photo/phone preferred. NYM G276.

Connecticut, Retired Executive—Attractive, affluent, tall, slim, young 55 - a conservative, cultured non-smoker offers a witty, caring, supportive, sensitive and sensuous companion for an elegant lady, 35-45, for friendship, romance and a future. Photo/phone essential. NYM K551.

I'm A Sailor—Looking for a first mate. Retired, healthy, robust and financially secure widower in 60's would like to find an unencumbered woman, 50 plus, who would like winters in the south and summers in the Hamptons. Are you an attractive lady ready to come aboard my 60 ft ketch? Photo/phone/bio with your reply. POB 803, East Hampton, 11937.

Lovely MD—Refined, charming and vivacious, many interests. I hope for that special man, 40-55. NYM K621.

Chicago Commodity Trader—But originally from NJ. Looking for a pretty, marriage-minded, non-smoking Jewish woman, 25-30, who loves to laugh. I am 27, 6'2", love dancing, movies, and The Giants, and would move back to NY in a second for the right girl. NYM E141.

Successful, Energetic Businessman—50. Looking for bright, energetic woman, 35-45, to share the arts, travel, sailing, summer home in Hamptons, adventure. Note/phone/photo. NYM H179.

Upstate Lady • Near West Point—Loves both worlds - city lights and country casual. Green-eyed blond, late 30's, loves tennis and travel, beach and ballet, skiing and Soho. Seeks man of wit and warmth to share the fun. Note/photo. NYM K564.

Love And Happiness—Good-looking, sincere, honest man, 40, 6', slim, seeks sensitive, intelligent, pretty woman to share fun, romance and each other. Phone/photo. NYM G297.

Satisfaction Guaranteed—Very attractive (honestly), tall, single Jewish man, 27, seeks classy lady (20-29), beautiful inside and out, who enjoys sunsets, romantic dinners, shows and laughter. Note/phone/photo insures response. NYM E167.

Executive Widower With Class—And finesse - very active, emotionally secure, attractive, tall slim gentleman. Seeks woman, 45 to 58, who must be very attractive, slim, has a love for animals and a lovely smile. Phone and recent photo appreciated. NYM E135.

Handsome MD, GQ Looks—Latin, 34, 5'11", seeks woman under 30 who is intelligent, beautiful and above all refined - yet sassy. Photo/letter/phone. NYM K611.

Spirited, Attractive Woman—Warm, bright, witty, 45. Enjoys the arts, adventure, travel, good conversation. Seeks caring, intelligent, enthusiastic man, 40-52, for lasting relationship. POB 851, NY, NY 10272.

A Jewish Professional Male—38, attractive with varied interests, down-to-earth and fun. Would like to meet a charming, attractive, slim, Jewish professional female who is open-minded, sensitive, intelligent and who also radiates a joie de vivre sense of self. Letter and home phone please. NYM T209.

Handsome, Caring MD—Christian. Would enjoy meeting intelligent, energetic, non-smoking woman, 21-31, who enjoys life. Note/photo. NYM K612.

Pretty, Warm Nurse, 42—5'10", slim, with laughing Irish eyes, physically fit. Enjoy good conversation, wit, travel, films, cooking. Seeks man of integrity and sensitivity for serious relationship. NYM A182.

Happy Upbeat Professional Woman—45, would like to meet a similar man to enjoy and share friends, sports, fun and each other. Note/photo please. NYM K608.

Are You A Single—Jewish man of means (54-60, over 5'7")? This beautiful brunette, warm and worldly, who has earned her first class life style, seeks man of class with eclectic interests and a good sense of humor, to make the second 50 better than the first. POB 911 Millburn, NJ 07041.

Handsome Businessman, 31—Warm, sensitive. Seeks beautiful woman to enjoy theater, romantic dinners, cuddling under a beautiful sunset. Photo. NYM E146.

Warm, Educated Man—26, trim, seeks slim, fun, Catholic woman to enjoy life. Will swap photos. NYM A181.

Special Jewish Man—Successful, 35, handsome, humorous. Seeking vivacious woman willing to travel and make a commitment. Please include note, recent photo. NYM K607.

Attractive Professional—5'7", sensitive, warm, caring, Jewish background. Seeks successful, kind, humorous, caring man, 50's-60's, for serious relationship. NYM G273.

Caring, Successful, Independent—Professional, seeking man, 55 to 65, to share the multiple arts, skiing, tennis and fun. Personal data and photo. NYM T202.

Tall and Classic—Smart and attractive Jewish female, film publicist, just returned from the Coast, ready to trade a good tan for a good man. Seeking warm, attractive, intelligent, financially secure and emotionally mature man, 39-50. Nonsmokers light up my life. Photo/note, please. NYM A178.

Attractive International Traveler—34, seeks handsome, caring, romantic, spontaneous man, 35-45, to come home to - between Oriental and European business trips. Even better, a fellow traveler to meet in faraway places for unforgettable adventures. Don't waste a stamp unless photo is enclosed. NYM G314.

Happy, Youthful Male—62, 5'8", slim, seeks warm, pretty lady to share the romance, interests and love of foreign travel. Photo. NYM E165.

Snuggler Wanted—For this pretty, brunette, slim, successful writer, 29. You're tall, slim, offbeat, professional, Jewish and love life. Photo. NYM G275.

Attorney And A Gentle Man—40, never married, 5'8", 155 lbs, Italian roots, fair, blue eyes. Seeks a pretty, petite Catholic woman, 26-36, big on incurable romantics, humor, for a serious relationship. Note/photo/phone, please. NYM G280.

Foxy, Warm, NJ—Slim brunette seeks attractive, trim, one-lady's man, 45-55, to share relationship. Photo. NYM K613.

Handsome Businessman—And classical pianist, 32, seeks special female. I love reading, working out, the beach and laughing. Note/photo/phone. NYM E142.

Not Just Another Yuppie—Very pretty blond, athletic attorney, 28. Likes dance, opera, The Mets, old movies, Yeats and the great outdoors. Seeks single, witty, athletic man, 27-38, who's mastered the commercial world but nurtures his creative side. Detailed note/phone. NYM E149.

Sane Woman—37, great wife material, career/cook/do windows, an attractive Marymount grad, childless, fit, happy, analyzed, organized. Need an accomplished, monogamous, NY/NJ man for grand passion, chaos. NYM K588.

A Heart, Brain And Courage—Successful Jewish female, slim, pretty, dancing down yellow brick road - not in Kansas but NJ, seeks her wizard, 35-50. Photo, letter, rubies necessary. NYM K610.

Executive's Widow—Secure, great-looking, elegant, cultured, traveled, son 25, needs generous, successful man, 50-60, Jewish, fun-loving to light up each other's life. Photo/bio. NYM H190.

Sweet Ivy Lady—30's, pretty, black, with hazel eyes, needs kind, secure, honest man. Photo please. NYM K601.

Pretty, Slim, Energetic—Single Puerto Rican female physician, Ivy-educated, 32. Seeks successful, professional Hispanic male, 28-38, with stable roots and traditional values. NYM T212.

Very Pretty Dentist—Jewish, 28, 5'8", never married. Answer only if you are a person with traditional values and no hang-ups. NYM K577.

***Successful Attorney**—40. Seeks attractive,* intelligent woman, between 25-40, to enjoy meaningful relationship. Photo, if possible. POB 4127, Great Neck, NY 11023.

Very Fine Woman—33, Jewish, auburn curls, blue eyes, accomplished, 5'6", slim/pretty, self-aware, culturally oriented, interesting with sense of humor. Seeking Jewish male counterpart with outstanding adjectives for companionship, sharing, caring. Photo/note/phone. NYM H195.

Single Parent—Successful Manhattan realtor, 45, 5'6", loves theater, travel and romance. Seeks slim, pretty, elegant Manhattanite, 35-45, to share nice times, here and away. NYM A176.

Very Handsome Scientist—NYC Jewish male, 28, 6'2", warm, fun-loving, nonsmoker, financially secure, looking for a pretty, bright, caring, healthy female for love and marriage. Phone. NYM G299.

Lovely-Looking Widow—Mid-50's, accomplished and financially secure. Misses and wishes one-on-one relationship with a handsome, athletic, sophisticated gentleman of substance to share travel and first-class city and country living. NYM K624.

Italian Man—Nice, funny, 42. Moving soon to Florida. Seeks attractive, secure lady, 45-60, in Palm Beach area to share laughs, dancing, dining. NYM E140.

Handsome Mensch—31, seeks stunning, head-turning model who knows how to live life to the fullest. No disappointments, I promise. Photo a must. NYM G317.

Very Good-Looking Man, 46—Tall and dark. Can hold his own in most situations, works in TV production, can wash a dish, fix a car and likes to read rather than watch TV and show affection rather than read. Seeking mate, to 40. Photo a must. NYM T216.

Successful Executive—Seeks special lady, 35-45, to share romance and diverse interests in the country and the city. Photo/note/phone. NYM G319.

Sultry Brunette—Slim, 5'2", 34, witty, professional writer, affectionate, seeks intelligent man, masculine good looks, 5'7" plus, 30-40, for equal relationship. Photo a must. NYM K606.

Handsome Research Exec—34, 6', lots of fun, various interests, PhD. Looking for a very charming lady with style and smile for lifelong companionship and romance. Photo please. NYM T204.

Are You A Special Man?—If so, this charming, pretty, sophisticated, successful Jewish woman, 28, would like to share passion for the arts, tennis, good wine and outdoors. Please be well-bred, accomplished, sincere, athletic, financially and emotionally secure, 26-35. Nonsmoker. Photo optional. NYM E174.

From Spain—Very pretty professional lady, 42, petite blond looking for successful gentleman, 45-55, with moral values for serious relationship. Photo appreciated. NYM G304.

ANNOUNCEMENT

Harpo/Mother Teresa/Brando—Missed deadline. How can I write? NYM K615.

Alex, Jeg Elsker Deg!!—Get well soon,"Sussebass". Square Head.

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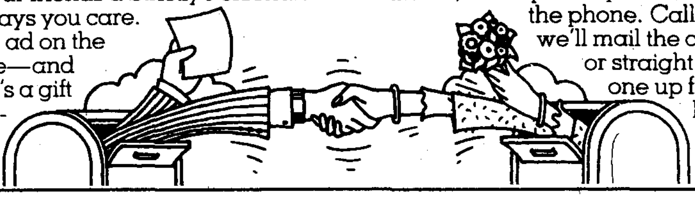

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 600

BY MARY ANN MADDEN

I met him on a subway train, and twice he bought me flowers. We
walked alone and often. Sometimes we walked for hours. We
stopped to sip some ginger beer. He undertipped the waiter. And
then, of course, came the divorce. But that was some time later.

Above, flat verse. Competitors are invited to submit one example of uninspired poetry, which may rhyme as well as scan, but should be devoid of emotion and controversy. No more than eight lines, please.

Results of Competition 597, in which you were asked to provide clippings from a bona fide journal and to append a brief comment.

Report: Violence. Violence. Eeek. We did not include clippings on the subject of, uh, mayhem. Duplicated (and supply your own exegesis if you will): "Old Organ Faces Uncertain Fate." "U.S. and China Near Pacts on Wider Ties." "Fits All. White or Black." That's about it. If *you* hear anything, let us know.

First Prizes of two-year subscriptions to "New York" to:

THE NEW YORK TIMES
'South Pacific' Attracts A New Group of Nellies
—Cardinal O'Connor Distressed.
Larry Laiken, N.Y.C.

THE KNICKERBOCKER NEWS
Marine Lt. Col. Oliver North will not attend a community day in his honor Saturday in Philmont, the Columbia County village in which he spent his youth.
—He can't recall ever having lived there.
Jim Smith, Delmar, N.Y.

MIAMI HERALD
Pope Picks Mets In Six Games Or Fewer
—Too bad the Saints are a football team.
Sheila Tischenkel,
N. Miami, Fla.

Runner-up Prizes of one-year subscriptions to "New York" to:

THE NEW YORK TIMES
(Freeport, Me.) If Ronald McDonald wore a mackinaw and hip boots, and conducted business in a duck blind instead of under golden arches, he would be at home in this old town of 6,000 people.
—Sorry, the client already killed that idea.
M. Fenske, Portland, Ore.

NEW YORK MAGAZINE
Walk to Met Museum, 3 BR, 2½ bath duplex condo on 1st fl. Island kitchen, spacious LR, very large 600' terrace. $745,000, maint. $1464.
—Is that larger than a 700' terrace?
Joan Linder, East Rockaway, N.Y.

LOS ANGELES TIMES
Dead Sheriff Reelected by Landslide
—Reagan Cites Precedent
Russ Leland, Los Angeles, Calif.

And Honorable Mention to:

MONTREAL GAZETTE
Koch Sent Home from Hospital: His Brain Is 'Like a 28-Year-Old's.'
—Anyone we know?
F. Paris, Montreal, Quebec

THE PITTSBURGH PRESS
"Look What's Happened to Rosemary's Baby" Patty Duke Astin, Stephen McHattie. A young man has difficulty coping with the realization that his father was Satan.
—As well he might.
Michael Chabon, Newport Beach, Calif.

NEW YORK LAW JOURNAL
They were married on June 13, 1971, in Switzerland and have two children: Henry, born on Aug. 17, 1983, and Carolyn, born on Sept. 1, 1983. The parties appear to be in good health, as do the children.
—Even the mother?
Marilyn Crystal, Scarsdale, N.Y.

MONTGOMERY (MD.) JOURNAL
Tip-off: A violin which Italian virtuoso Niccolo Paganini used to play is flying from Genoa to Buenos Aires for a concert.
—Instrument landing, no doubt.
Herb Martinson, Wheaton, Md.

THE NEW YORK TIMES
The rookie Benoit Benjamin had 26 points, 14 rebounds, and 6 blocked shots and Norm Nixon added 19 points, leading Sacramento over Sacramento.
—Is this what they mean by "beating yourself"?
B. Fisher, Livingston, N.J.

ARLINGTON (VA.) JOURNAL
Football Proves That Woman Are the Smarter Sex
—Were it ever in doubt?
Heidi Mueller, Arlington, Va.

BAYSHORE (N.Y.) JOURNAL-NEWS
Police Seize Poisonous Reptiles
—But very, very, carefully.
Mark Wolfson, Spring Valley, N.Y.

STEUBENVILLE (OHIO) HERALD-STAR
Panel Is Offered Look At Drug Evidence
—Oh! Oh! Look! Look! Run, Mary Jane, run!
Grant Felmet,
Wintersville, Ohio

SPRINGFIELD (VA.) INDEPENDENT
Wish For Fish, Fairfax: Such is the title of this week's meat education class, sponsored by the county extension service. "How to select a fish for freshness and price" is this week's topic, and will cover how to skin, fillet, and cook this low-cholerestal treat.
—Next week's topic: "How to avoid arterioscrelosis."
Andy Spisak, Springfield, Va.

NEW YORK POST
Modern Romance: This 1981 Albert Brooks comedy isn't as witty or inventive as his delightful *Modern Romance,* but Albert, not Mel, is the funniest filmmaking Brooks.
—And Albert, not Mel, isn't too proud to use a good title twice.
Tim Hanley, N.Y.C.

THE NEW YORK TIMES
Fish Strikes Jet in Air; Eagle Is Held at Fault
—True story on which famous novel, "Fear of Flying Fish" was based.
Carole Adrian, N.Y.C.

NEW YORK DAILY NEWS
"The Criminal Life of Archibaldo de la Cruz." Ernesto Alonso. Miroslava. Archibaldo tries to recapture the pleasure he felt as a boy when, wearing his mother's clothes, he played a music box and his governess got shot.
—Ah, the simple joys of youth.
Richard Helfer, N.Y.C.

THE NEW YORK TIMES
Among those on the benefit committee are: Betty Comden, Dick Cavett, Geraldine Stutz, Barbara Goldsmith and Frank Perry, Carly Simon, Mr. and Mrs. Adolph Green and Phyllis Newman . . .
—Those three—they're never apart.
Tom Morrow, N.Y.C.

MIAMI HERALD
Jewish Indian Has Bar Mitzvah
—We trust they'll have Whitefish (the boy's 93-year-old grandfather) at the reception.
Jay M. Tischenkel,
N. Miami, Fla.

PRINCE GEORGES CITY (MD.) JOURNAL
Masters of the Universe is rated PG. Plenty of faceless villain soldiers in black plastic get blasted, but they simply shoot off sparks and fall down—no blood. One earthling adult uses the "S" word, but that's it for profanity.
—Could we have a vowel, please?
Tony Reeder,
Silver Spring, Md.

NEW YORK MAGAZINE
My Mother Says I'm Gorgeous—But that's not all there is. I'm a 31-year-old, successful

Jewish woman, who's been married but still believes in Mr. Right, He's 30-40, has a great sense of humor . . . and doesn't shutter at the M word . . .
—Nor give a damn about spelling, we dare say.
Anthony G. Bowman, Washington, D.C.

TRAVEL & LEISURE MAGAZINE
East Hampton is where I can be found when I don't want to be found.
—And West Beirut is where I can't when I want to.
LaRue Watts, N.Y.C.

UNIVERSITY TIMES (OAKLAND, PA.)
Health Sciences Vice-President Jeffrey Romoff commented, "Dr. R's professional stature here for close to a decade has been exemplary, and he has exhibited no behavior of any sort that warrants attention."
—Maybe . . . just maybe he's dead.
Robert Bosnak, Baden, Pa.

NEW YORK DAILY NEWS
The mugger was wearing a gray sweatshirt and sneakers, police said.
A Republican, he was elected in April to replace Armand D'Amato who resigned.
—Politics has never been a game for sissies.
Lucian Chimene, Croton-on-Hudson, N.Y.

BALTIMORE SUN
A statue of former President Harry Truman, damaged last year by a bomb, was restored to its marble pedestal yesterday in Athens, Greece.
—The bust stops here.
Karen Bracey, Burke, Va.

TRI-COUNTY NEWS (PA.)
Paul Kelly of the Slippery Rock Jaycees stopped by to tell us he would like to thank Robin Botai, Jerry McConnell, and Bill Hulings for working so hard on the Valentine's Day Dance for senior citizens. Regrettably, no one showed up for the event.
—Same time next year?
Dorothy Fowler, Slippery Rock, Pa.

NEW YORK POST
Judge: Man who beat woman with pet iguana must go to jail
—Leapin' lizards! Really?
Carl Wolfson, New Orleans, La.

SCARSDALE INQUIRER
Westchester Artist's Depression Pictures Shown
—You know, painted on days when the Mercedes won't start.
Pericles Crystal, Scarsdale, N.Y.

TRENTON (N.J.) TIMES
Among the royal rods will be a 1950 Daimler, given to Queen Elizabeth by her father, Britain's King George VI, as a birthday present. This classy car, now owned by Sandy Marcus, was used by the then-Princess as a personal automobile, only to be turned in for a chauffeur-driven limo the day she was coronated.
—The car has been beautifully preservated.
Skip Livingston, Hopewell, N.J.

DENVER POST
Canadian Push for $1 Coin Called Risky
—Not a name to inspire confidence in the consumer.
Ann Woodyard, Westminster, Col.

STEUBENVILLE (OHIO) HERALD-STAR
This cigar factory was located on South Street in the early days of Steubenville. The picture was supplied by Mrs. John D. Lucas of Steubenville, whose grandmother, Mrs. A. M. Waters, is seen in the center of the picture holding her father, an infant at the time the picture was taken.
—But a lusty little dickens.
Patsy V. Felmet, Wintersville, Ohio

THE NEW YORK TIMES
"How you get stuff home is your problem," he said. "If you are buying a refrigerator, bring Uncle Hugo along to help you lug it to your car. We won't even give you twine to tie it down."
—Now there's a sales pitch.
David Jenkins, Portland Ore.

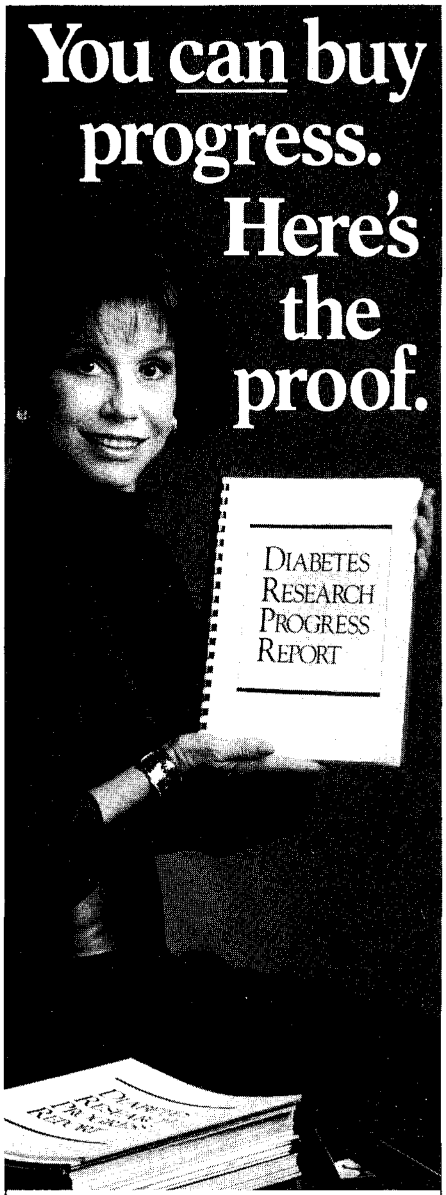
ST. PETERSBURG (FLA.) TIMES
"When I think of the stage, I think of New York and Broadway and those big stages," said Karlen, who had just seen a performance by his television wife, Tyne Daly, in the title role of a Los Angeles production of "Come Back Little Sheba."
—She wants to play Lassie next.
Bob Bradford, Clearwater, Fla.

THE NEW YORK TIMES
The panel had broken from its conservative bent and rejected an internal report because of concerns about how it might be interpreted. cry. The *New York Times* reported erroneously on Thursday that the panel would issue and discuss the report when it met today.
—Hey, you guys, nobody's perfect.
Sheila B. Blume, M.D., Sayville, N.Y.; Emma Dolby, Catalina, Calif.

NEWSWEEK
Still No Smoking Gun
—Still No Better Catchphrase.
Tina Smith, N.Y.C.

FAIRFAX (VA.) JOURNAL
On Saturday evening, the credibility of the University of Maryland's International Piano Festival and William Kappell Competition was shaken by the jury's decision to withhold a first prize in the final round.
—However, Runner-up Prize of a one-year subscription to "New York" was awarded to . . .
Adam Doyle, Burke, Va.

Competition Rules: TYPEWRITTEN POSTCARDS IF POSSIBLE, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 600, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 9. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 9 issue. Out-of-town postmarks are given three days' grace.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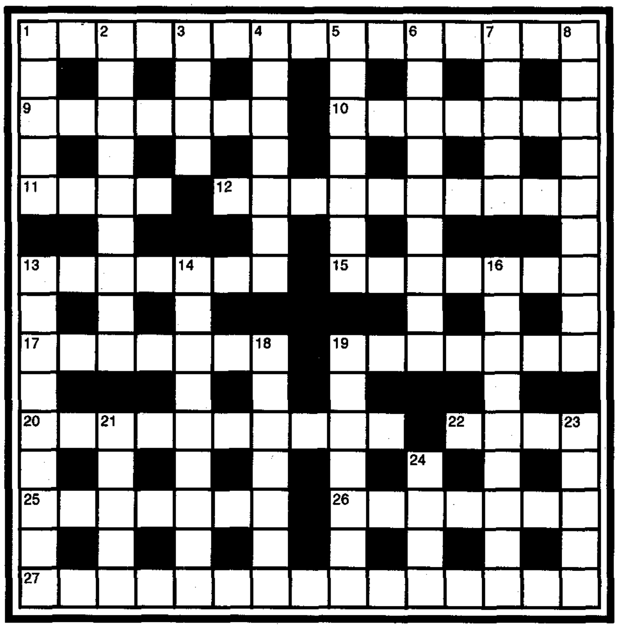
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Make irate nation meet queen. (5, 10)
9 Invention which puts government agents into the attack. (7)
10 Imagined being shot carrying an unfinished weapon. (7)
11 A penny is needed to provide cures for these diseases. (4)
12 Normal servant embraces one in front of queer master. (10)
13 There is something precious about a quick movement of the eye. (7)
15 More splendid appearance of a Dickensian servant. (7)
17 Perform a little about mother being a downtrodden one. (7)
19 The way to fight when a town is without civil defence. (7)
20 Famous for being given his limbs back. (10)
22 Poems written in metreless styles. (4)
25 Outlast when dismissed beside a river. (7)
26 Sign of divine wrath in the end hurt badly. (7)
27 After one enters the market one makes a remark about a people like us. (8, 7)



DOWN

1 Dress for an expounder of the law. (5)
2 Beneath the river I disappear, hired out to an operatic heroine. (9)
3 Cutter in London sounds like another vessel. (4)
4 Game in which girl carries unusual bat. (7)
5 Breaks rules and finishes at start of race. (7)
6 Garment which needs gathering. (9)
7 There is a place for one in the family's plan. (5)
8 Rounded person has to finish with an explanation about a concert being given up. (9)
13 Reserve a bench for a list of what's wanted. (5, 4)
14 Cheese in mouse-catcher holding limb. (9)
16 Everyone up north given pointless rejection by holiday resort. (9)
18 Proposition for people with a mineral holding. (7)
19 Cereal provided when about to have a meal. (7)
21 Mother is the one who marries.(5)
23 Afflictions in which soldiers enter cry for help. (5)
24 Bankrupt work of art. (4)

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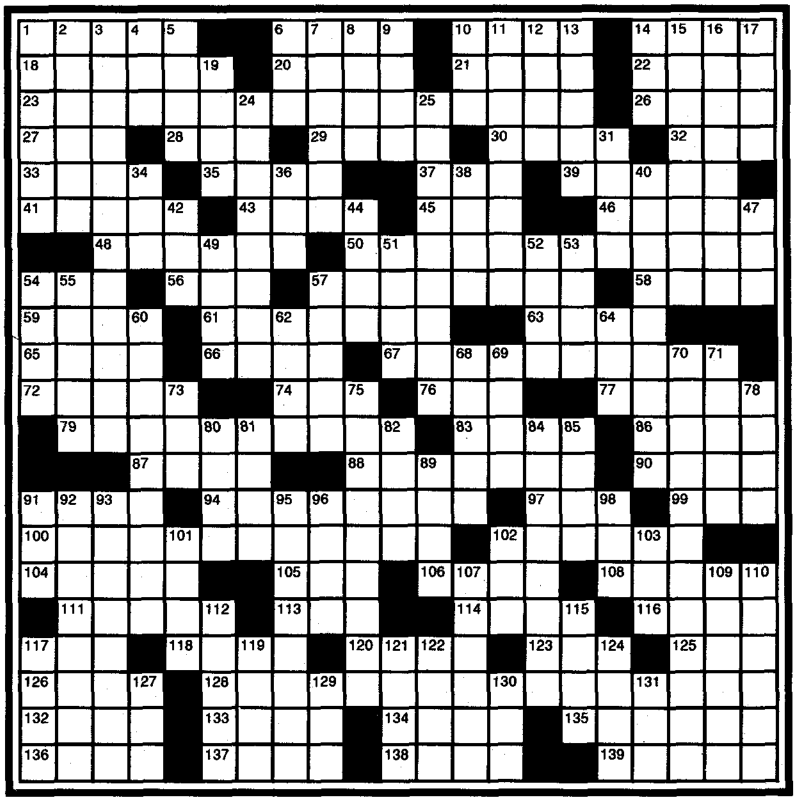
'PERSONAL EQUATIONS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

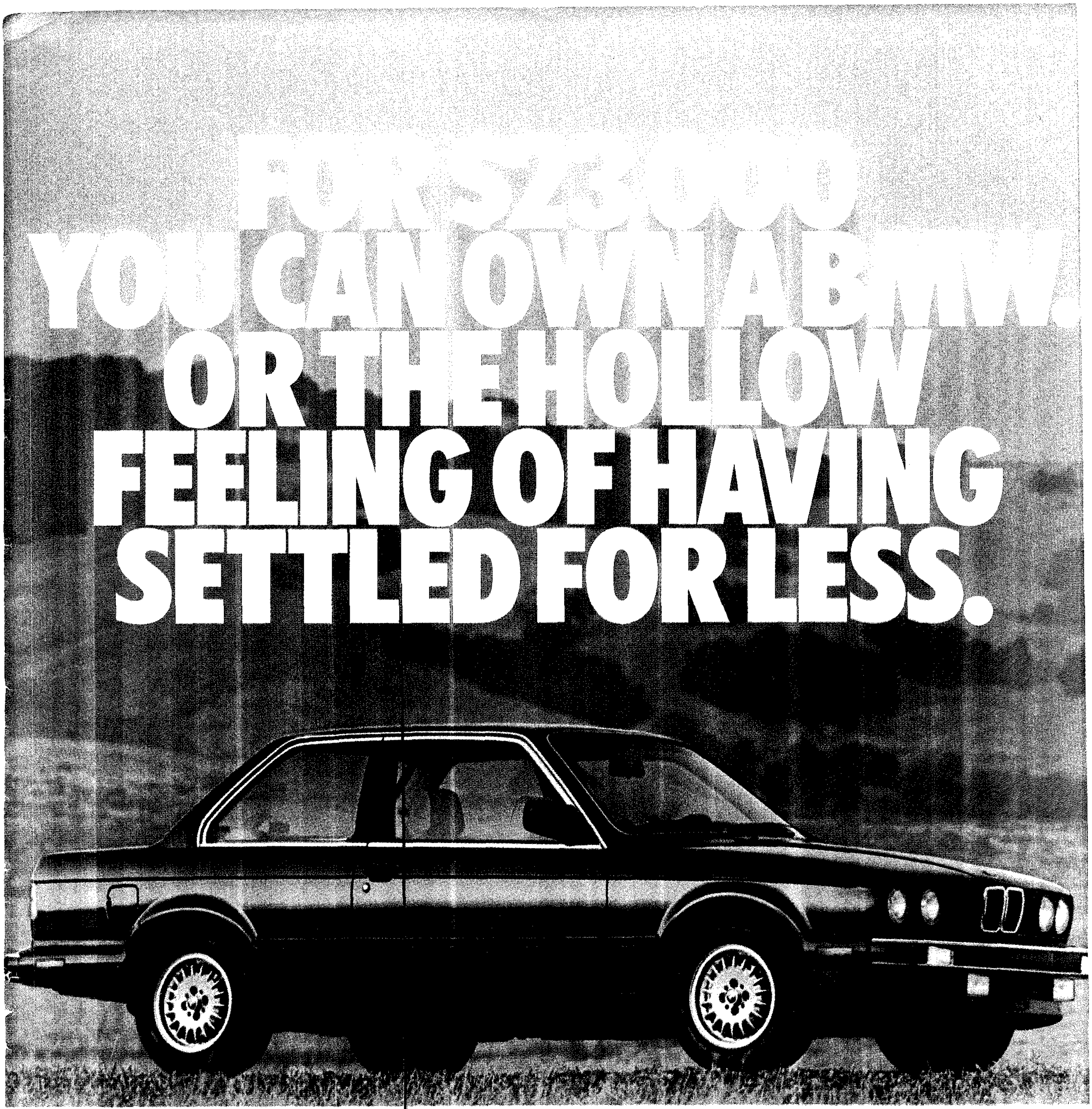
1 Painter of ballerinas
6 Ski lift
10 Earth sci.
14 "Thin Man" pooch
18 Boxer Shavers
20 Arc of light
21 In the know about
22 Family name in comedy
23 Anne+Harold+Wilbur =architect
26 Jai-——
27 E. Afr. country
28 Hasten
29 Mitigate
30 Former Supreme
32 Videos
33 Soho scrubwoman
35 Beige
37 Scala of films
39 Obtuse, for one
41 Broke a bronco
43 Book matter
45 Original device: abbr.
46 Russian mountains
48 Ascends
50 Jane+Howard= columnist
54 Paver's goo
56 Hell, to Sherman
57 Neighbor of Toledo
58 Beatty and Buntline
59 —— your pardon
61 More distant
63 Exude
65 Highlands Scot
66 Pagan effigy
67 Hal+Jim=rock star
72 Feudal drudges
74 Glove leather
76 Sinbad's bird
77 Classifies
79 Patrick+Terry= sculptor
83 Duds
86 Egg
87 High time
88 Never-ending
90 Monkeyshine
91 Do nothing
94 Sally Field role
97 Toupee, humorously
99 Not pos.
100 Eddy+Betsy= golfer
102 Border trim
104 Chaplain
105 Opposite of 'tain't
106 Rinse oneself
108 Mogul
111 Kind of wave
113 Nobelist Andric
114 Vacation vehicles
116 Actress Rowlands
117 On behalf of
118 ——-my-thumb
120 Kismet
123 Nickname for Yale
125 Old Portuguese coin
126 Piccadilly statue
128 Richard+Bonnie= statesman
132 Skating arena
133 Length times width
134 Swenson of "Benson"
135 Laud
136 Meddlesome
137 Crooner Vallee
138 Ownership paper
139 Lab vaporizers

DOWN

1 Flaw
2 A Kitt
3 Otto+Lorne= novelist
4 Gloucester's cape
5 Punjab monotheist
6 Le Duc —— of Vietnam
7 Tapestry town of France
8 "M*A*S*H" star
9 Lineups
10 "There But for You ——"
11 Dürer was one
12 Galba's successor
13 "—— Luck"
14 Ancient cruet
15 Dead Sea, e.g.
16 Journeyed
17 WW II alliance
19 Author Wiesel
24 Gave a talk
25 Enrollment official
31 Cold-shoulder
34 Early car
36 GOP voter
38 —— many words
40 Lee+Natalie=artist
42 Dawn droplet
44 Jogger's gait
47 Soon-to-be grads
49 Delhi wraparound
51 No longer new
52 Told whoppers
53 Cote baby
54 Buster Brown's dog
55 Put to shame
57 Case for loose papers
60 John+Henry=actor
62 Pepe Le ——
64 Cyclades isle
68 "A —— santé!"
69 Saint's image
70 Amy+Jeannie= composer
71 Practice Piece
73 B'way hit info
75 "The lovely —— child": de la Mare
78 Urban pall
80 Over there: poetic
81 Alphabet sequence
82 To be: Fr.
84 Horticulturist
85 Illegal slot insert
89 Anthony Eden's title
91 Lick up
92 Handel opus
93 Hearth sights
95 Allotted sparingly
96 Roman 1054
98 Tonic's go-with
101 Rachel's sister
102 One of the Gabors
103 Scrawny horse
107 Make reprisals
109 "—— Lonely Number," 1972 film
110 Presidential middle name
112 Shaped like lungs
115 Physical rebuff
117 Bouquet greenery
119 Andes land
121 In among
122 Prong
124 As to
127 Firmament
129 Mr. Gatsby
130 Passing fancy
131 Krazy ——



Solutions to last week's puzzles appear on page 151.



There's one thing more frustrating than settling for less than what you really want: Discovering what you settled for costs just as much as what you really want.

But those in the market for a car in the $20,000 price range can easily avoid any such painful revelations—by investing in a BMW 325.*

Because even in its densely populated price class, the 325 occupies a highly exclusive position.

A position defined in part by a six-cylinder, 2.7-liter engine that, in the words of Car and Driver, "sounds like an expensive aircraft engine"—and by handling that Sports Car Graphic called "a delight with its agile and quick steering."

And one defined by such innovations as an anti-lock braking system—which helps the driver to maintain control during panic stops.

All of which constitutes what is probably a highly unexpected benefit of comparison shopping.

Because while that exercise generally pays off in ways that are decidedly sober and practical, in this instance it also yields considerable emotional rewards.

Rewards that can be earned by simply visiting your nearest authorized BMW dealer, and test-driving the 325.

THE ULTIMATE DRIVING MACHINE.

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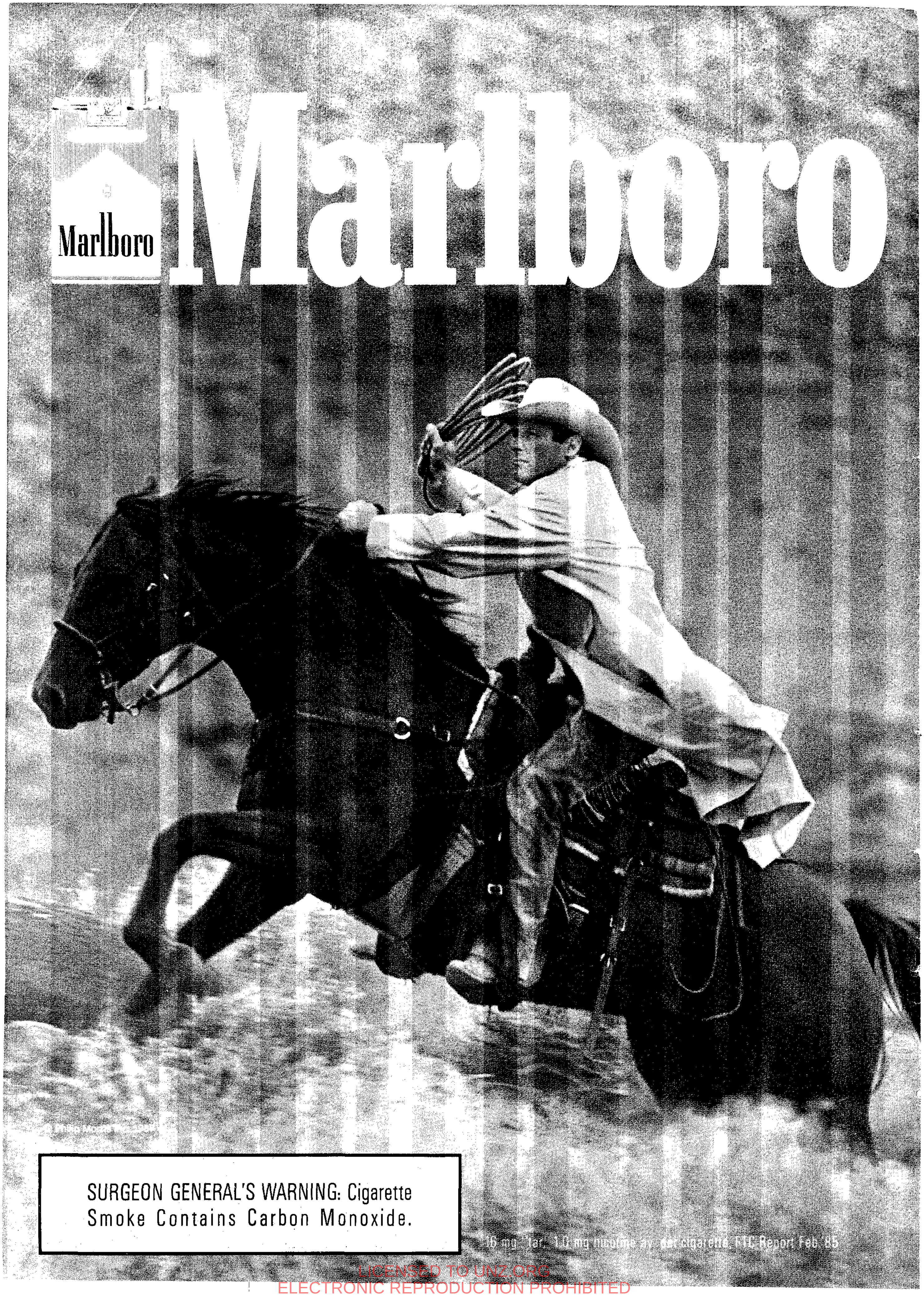
LET YOUR METROPOLITAN AREA BMW DEALER ARRANGE A THOROUGH TEST DRIVE.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SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.

16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb '85